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PH.D., 1934.

INDIAN ART.

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Thesis submitted for the Ph.D. Degree of the
University of London.

STUDIES IN INDIAN DANCING AS DEPICTED
IN PAINTING AND SCULPTURE AND THE REPRESENTATIONS
OF THE MUSICAL RĀGAS IN PAINTING.

By:

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LIST OF ABBREVIATIONS

B.M.	The British Museum.
I.M.	India Museum, South Kensington.
J.R.A.S.	Journal Royal Asiatic Society.
Or.	Oriental (serial number in the British Museum).
Add.	Addington

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P R E F A C E

It is only since the last fifty years that the study of Indian Archaeology has been taken up seriously. The work done within such a little time has been tremendous considering the difficulties which the archaeologists had to face. The results of these researches have been published in volumes of archaeological reports. But so far the history of Indian art has only been written in the round. The art-critics have been mainly concerned with the controversial questions of dates and the unfruitful discussion of the superiority of western art over eastern and vice versa. It is high time that the efforts of art-critics were directed to the more specific problems of Indian Art. The present studies were undertaken with a view to discover what light the painting and sculpture of India can throw on various phases of Indian dancing. The dancing and musical scenes which are described in the first part of the thesis give us intimate glimpses into the life and customs of the people. There is the splendour of the royal courts and the stuff of peoples' lives on festive occasions, portrayed in Indian sculpture and painting. From the point of view of the study of Indian costume and ornament, too, the dancing scenes I have dealt with furnish us with a wealth of information not hitherto revealed. The musical instruments have also been

described and their Sanskrit or vernacular equivalents given. The study of the Mudrās or 'momentary hand-poise' also forms a corollary to the study of Indian dancing. The Mudrās which at first appear to be spontaneous are meant to convey definite meaning to the spectators. I have given descriptions of these from Bharata and Nandikeśvara in the footnotes.

In the second part of my work I have considered the representations of musical Rāgas in painting. Apart from the emotional reactions which these paintings were intended to evoke in the critic, they are a veritable encyclopaedia of Hindu culture from the 17th century onwards.

A vexed point of discussion concerning these paintings is the question of their dates and their places of origin. Style is the only means by which their places of origin may be determined. But it is not always the surest guide. I have tried, however, to ascribe dates to these paintings with reference to stylistic similarities so far as can be discerned from the Johnson Collection made in the late eighteenth century. This collection contains many albums of the Rāgamālā paintings, some executed in the Rājput style, while others in the Mughal style, with the names of the artists inscribed at the bottom.

The language of these Rāgamālās is coarse as compared with the beautiful lyrics of the Vaiṣṇava poets. To

To add to the difficulties the inscriptions are bristling with the mistakes of the copyists. I have, however, made an attempt to give the text of all in the thirty-six rāgas and rāgiṇīs from the album Or. 2821, Or. 8838, Or. 8839 and Add. 26,550 (B.M.) The album Or. 2821 consists of thirty-four folios. The text is in the dialect used by Jāyasī. The other three albums give the same text. Full text of the dhyānamantras has been given from Or. 8838 which gives the most correct reading. The variants in the other two manuscripts are noted down. In translating these pieces due care has been taken to make the translations literal.

It has been sought to collate and check the results of archaeology with reference to literature.

PART I

STUDIES IN INDIAN DANCING AS DEPICTED IN

PAINTING AND SCULPTURE

It is not untrue to say that Indian sculptures at a date near the second century B.C. have come down to us in fragments. A few terra-cottas, a few Yakṣa and Yakṣiṇī statues, and some Aśokan pillars wonderfully polished and crowned with the statues of lions and bulls, are all the sources of our information.

Fortunately for a student of Indian dancing as depicted in painting and sculpture, a terra-cotta image of a naṭī or dancing girl was discovered by Mr. Banerjee Sāstrī¹ and Mr. Jackson at the Mauryan level near Patna College. It is now exhibited in the Buxar and Pāṭaliputra Room in the Patna Museum. This terra-cotta image is about thirteen inches in height, two inches across the waist and four inches across the skirt. Her breasts are uncovered and she wears a full skirt. Her smiling face and elaborate coiffure are rendered very artistically. The only point of peculiarity in this figure is its full skirt, which does not seem to be

1. A. Banerjee Sāstrī, The Naṭī of Pāṭaliputra, Ind. His. Quar., March, 1933, pp. 154-156. He compares this dancing girl with Nṛtū of the Rgveda:

"Like Nṛtū, a dancing girl, carefully putting on her person vestments to attract the eyes of all, bares her breast." Rgveda, I. 92, 4.

used by any of the many dancing figures in Indian art.

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The Sculptures of the Buddhist stūpa at Bharhut, in Nāgod State of the Central Province, are among those few remnants of ancient Indian art, which tell us in vivid terms about the glories of a civilisation that is all but lost to us. The technique of the Bharhut sculptures may be styled coarse as compared with the Sāñchī and Amarāvati sculptures, but the repose of the semi-gods and goddesses has a peculiar beauty and grace of its own. There is a certain stiffness in delineation which renders the movements of the dancers less supple, but a certain solidity^{and} a certain feeling of broad humour make up for the stiffness of these sculptures from the point of view of pose.

A remarkable dancing scene at Bharhut, is depicted on the outer side of the Prasenajit Pillar which is broken at the top, though fortunately nothing is lost of the sculpture. On the right four dancing girls and a child are dancing with their arms extended in various attitudes. In the middle and on the left are seated the female musicians. One of the

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1. Coomaraswamy assigns to the Bharhut sculptures the date of 150 B.C. See, *History of Indian and Indonesian Art*, p.31, V. Smith, on the strength of a Sunga inscription, fixes the date between 185-173 B.C. See, *History of Fine Art in India and Ceylon*, p.30.

dancing girls to the right of the child has raised her
 clenched left hand above her shoulder, and her right hand
 in Patākā Mudrā.^{1.} She wears an elaborate turban,^{2.} and a
 waist-cloth,^{3.} its outer edge being gathered in a continuous
 succession of equal sized stiff folds. A six-stringed
 beaded girdle^{4.} (mekhalā) adorns her waist and a channavira^{5.}

1. "Patākā is formed when the fingers are raised, and the thumb is a little bent." Bhāratīya Nāṭyaśāstram IX. 18. (Kāvya-mālā, edition).
2. According to Coomaraswamy⁶ the turbans at Bharhut, "seem to be made of flowered muslin, and are always arranged to shew a large round ball of the same material, in front, above the forehead, like a crest; the muslin is bound up with the hair of which a good deal can be seen." The Buddha's Hair and Gown, J.R.A.S. 1928, p.819. Q. Curtius also observed the head-dress of the Hindus. "They wind rolls of muslin round their heads" (Vit. Alexand., VIII. 9). Quoted by Cunningham in 'The Stūpa of Bharhut', p.32. + Even as late as the 7th century such turbans were common. Thus Bāṇa while describing the dress of the princes says, "On their heads they wore turban wraps with large swastika knots fastened in the centre of their foreheads, and resembling huge mystic seals." Harṣa-carita, tr. by Cowell, pp.91-92.
3. The women at Bharhut wear waist-cloths reaching very little below the knees. In Central India, including Bharhut, the sārī is still worn like a dhotī.
4. The girdle has various names in Sanskrit:- Mekhalā, Kāñcī, Saptakī, Rasanā, Sayasanā, Sakkarī, Kaksā, Kaṭiśūtra and Kaṭītra. According to Bharata, however, there are only four kinds of girdles:- Kāñcī with one string, Mekhalā with eight strings, Rasanā with sixteen strings and Kalāpa with twenty five strings. Bhāratīya Nāṭyaśāstra, p. XXI, 30.
5. "It is a sort of double Yajñopavīta; which starts from both the shoulders, descends across the body both in front and back, and is joined by a sort of medallion at their junction in front." G.N. Rao. Bhūṣaṇalakṣaṇam, The Journal of the Mythic Society, Jan. 1919, p.130.

her chest, and she also wears bracelets^{1.} (kankapa) and
anklets.^{2.}

A second dancer, to the left of the Child, stands in the same attitude, only the order of her hands is reversed. Her head-dress consists of a veil falling down the back. A third dancer, above the first, has raised both her hands in Patākā Mudrā, to her face, while a fourth stands in the same pose as the dancer in front (on the right) except that the pose of the hands is also reversed. Immediately next to the principal dancer (on the left) is seated a female drummer;^{3.} her hair is arranged in two long plaits, which hang down as low as the waist. A second musician is playing upon the cymbal (ghaṇṭā). Three other musicians are playing on

1. In Hindi bracelets are designated as Kanganā, the corrupt form of Kankapa. If the bracelet has small bells attached to it, it is Chanda.
2. These anklets^{are} ~~was~~ formed of spiral coils or consecutive circles of gold. Cunningham has reproduced a specimen of a separate anklet, with a row of bells, such as were worn by the Apsarases and dancing girls. The plain circular ring nowadays is called Kaṇṭā. The circular ring with a thick chain is Sākaṇṭā and the circle with a row of small bells is named ghūgarū. Cunningham, The Stūpa of Bharhut, p.39.
3. ^{This drum is} ~~It is~~ one of the forms of mardala or mṛdaṅga. It is a short-necked bottle shaped drum; a piece of parchment being stretched over the top, which is tightened by the leather braces interlaced round the shell. Its shape is somewhat similar to the modern dāyā tablā, though the braces do not enclose the small blocks of wood, which, in the tablā are either pushed nearer to or further from the head which is being tuned.

1.
seven-stringed harps (parivādinī), while another group of three is beating time with their hands.

There are two interesting points to be noticed in this dancing scene, one being the appearance of a small dancing boy who is also to be found in dancing scenes at Amarāvati, and, ^{the other} ~~secondly~~, the use of turban, a male head-dress, by the chief dancing girl, is reminiscent of the modern garebā dance of Mahārāṣṭra, in which a nautch girl always wears a male head-gear.

3.

1. It is said in the Mahābhārata, that songs were sometimes accompanied by a lute or lyre called sapta-tantrī vīṇā. Hopkins, The Great Epic of India, p.365. In the Mahājanaka Jātaka the seven-stringed vīṇā is mentioned. "Tuning my heart in solitude, as one might tune a seven-stringed lute." The Jātaka, ed. by Cowell, Vol. VI. p.30. This seven-stringed vīṇā is called parivādinī in the Amarakośa: "Saptabhiḥ parivādinī", Colebrooke, Sanskrit Dictionary or Amarakośa, p.45. Serāmpore, 1825. This vīṇā was played with a plectrum, held between the forefinger and the thumb. It remained in use up to the time of the Guptas. Samudra Gupta is represented on the king and lyre types of coin playing on such a harp. J.A.S.B. IV, 637. Pl. M.39, fig.26. It is also represented in the sculptures from a Stūpa near Goli Village in the Guntur District. See Buddhist Sculpture from a Stūpa near Goli village, Guntur District, (Pl. VI, frieze No. 20. A Yakṣī is playing on a seven stringed harp), by T.N. Ramachandran, Bulletin of the Madras Govt. Mus. 1924. 9.

2. Fergusson, Tree and Serpent Worship, Pl. IX.

3. Indian Antiquary, XIII, 166.

Another dancing scene is related to the worship of the ^{1.} Sārīrika or bodily relics of the Buddha. The sculpture is on the corner pillar of the Western Gateway and depicts the worship of the cūḍā-maṇi relic. On the right ^{2.} there is a palace inscribed Vijayanta Paśāde, or the "Palace of Victory": beside the palace there is a domed temple enshrining the 'Holy Relic'. This building is duly labelled: Sudham-~~ma~~ Devasabhā Bhagavato Cūḍamahā, 'the Head Ornament of the Buddha in the Holy Assembly of the Devas'. Below this

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1. According to a Buddhist legend quoted by Cunningham from Spence Hardy's Eastern Monachism (pp.212-216), The Buddha declared to Ananda that there are three kinds of objects to be worshipped: Sārīrika, Uddeśika, and Pāribhogika. The first class consists of the bodily relics of Buddha, such as bones after burning, and also cuttings of hair and nail. The Stūpa of Bharhut, p.107.
 2. Cūḍamahā or the "Great Head-dress" was more usually known as Cūḍāmaṇi, or the head-ornament, which comprised the hair as well as the head-dress of Prince Siddhārtha. When the Future Buddha reached the opposite bank of the river Anauma, he cut off his hair exclaiming that if he were destined to a Buddhahood the hair was to remain in the air. See Legends of the Burmese Buddhism, p.60. Quoted by Cunningham in 'The Stūpa of Bharhut', p.109. Dr. Commaraswamy quotes two very interesting legends in this connection. The first is from the Mahāvastu: "How can I retain this cūḍā? And the Bodhisattva having cut off the cūḍā with his sword, it was received and worshipped by Sakra, the chief of the gods, and it is called cūḍamahā" Senart, Mahāvastu, II, pp.165-166. The second legend is from the Lalita-Vistara: "How can I retain this cūḍā? And, cutting ^{off with his sword} ~~it~~ ^{the cūḍā} ~~cast it~~ ^{he cast it} to the winds. It was received by the gods of the Trāyastriṃśa heavens, with intent to worship it, and even to this day the cūḍamahā is honoured by the Trāyastriṃśa gods. There, too, a temple (caitya) was built. And even to this day it is known as that of the Reception of the Crest-Relic (cūḍā pratigraha)" Lefmann, Lalitavistara, I, 225, 21 (Ch. XV). Coomaraswamy 'The Buddha's Hair and Gown, J.R.A.S. 1928, p.820-21.

✓ a group of eleven Apsarases is dancing and playing on musical instruments. The chief of the Devas is seated on the ground floor wearing the usual turban and ornaments, with two Apsarases seated on either side; their heads adorned with veils and their bodies with ornaments. On the left is a dancing girl with her right arm stretched down in *Karihasta*^{1.} (*Gajahasta*) *Mudrā* and her left arm raised to her ear - a characteristic pose of the modern nautch used at the beginning of the dance. She wears a waist-cloth and ornaments, and her face is decorated with tattooings, or, as seems more probable ^{2.} *patrabhanga*. A second dancing girl holds her left

1. According to G. N. Rao "it ^{is used to} denotes the arm and hand thrown forward, and held straight like a stick or like the trunk of an elephant." *Elements of Hindu Iconography*, Vol. I. p.16.
2. Cunningham regards the *patrabhanga*s to be tattooings. *The Stūpa of Bharhut*, pp.39-40. But it is probable that they represent various decorative designs used by the women of ancient India to paint their faces. The Buddha had expressly forbidden the *bhikkunis* to indulge in such a luxury. Thus; "A *bhikkhuni* was not allowed to anoint her face, nor to rub ointment on to her face, nor to put *cūnam* to her face, nor to smear red arsenic to her face, nor to paint her body, nor to paint her face, nor to paint her body and face." *Cullavagga*, X, 10, 3. *Vātsyāyana* includes the method of painting the face as one of the sixty four *kalās*. *Kāmasūtra*, Benares edition, p.34. *Kālidāsa* refers to the custom of painting designs on the arms and cheeks of both sexes. In the *Raghuvamśa* it is said that Raghu planted an arrow on the arm of Indra, "on which Saci, his wife, had cast many leaf-like figures in paint, (as a token of her love)." *Raghuvamśa*, III.55, Tr. by G.R. Nandargikar, Bombay 1891. At another place while praising *Kākutstha*, Sunanda says that with his arrows he rendered the cheeks of the Asura females devoid of amorous paintings, *Ibid.* VI, 72. + The method of executing such painting is also described. + "Then they

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hand above the shoulder, and has raised the right, in Patākā Mudrā, to her cheek. The attitude of a third dancer is the same as that of the first. A fourth has raised both the hands in Patākā Mudrā to her cheeks. A musician, seated on the right, is beating the cymbal (ghaṭṭā) with a stick, while three others are singing. A fifth is drumming while ^{1.} two others are playing the harps.

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Upon the Sāñchī hill stand the ancient Buddhist stūpas commonly known as the Bhilsā Topes, the sculptured Gateways, railings and pillars of which afford some of the finest examples of Indian art. The history of Sāñchī begins during the reign of Aśoka, the Maurya Emperor, in the third century B.C., and covers a period of nearly fourteen hundred years, thus synchronizing with the rise and fall of Buddhism in India. ^{2.} However, Sāñchī was at its greatest during the period of the Āndhras who supplanted the Śuṅgas or Kāpvas in ^{3.} or about 70 B.C. It was under the patronage of this dynast.

Footnote continued from previous page:

finished the application of cosmetics, to his body with sanda perfumed with musk, and painted figures of leaves streaked with yellow pigments on his body." Ibid., ~~24~~^{xvii}, 24. Sometimes Śuklāgaru was used before the designs were actually drawn. The Birth of the War-God, p.69, London, 1853.

- ✓ 1. Cunningham, The Stūpa of Bharhut. Pl. XVI.
2. Marshall, Guide to Sāñchī, p.7.
3. Ibid, p.12.

that the four Gateways of the Great Stūpa at Sāñchī were
^{1.}
 erected. These Gateways are the works of accomplished
 artists, who could render the varied movements of the human
 body with surprising ease. The subject of the various panels
 are governed by story-telling intentions and the details from
 the life of ancient India are depicted with astounding
 fidelity. These sculptures visualise before our eyes a
 world full of gay creatures, eating, drinking and making
 merry. In such a world dancing and music were the chief
 amusements of the people, and ~~there are~~ ^{are} many brilliant dancing
 scenes ^{are} to be found there.

It is obvious that during this period dancing and
 music were common features at the worship of the gods. In
 the upper bas-relief, on the inside of the right hand pillar
^{2.}
 of the Northern Gateway, is depicted the worship of the Stūpa
^{3.}
 symbolising the death of Buddha. Above the Stūpa are hovering

1. V. Smith fixes their date between 70 B.C. and 1 A.D.
 History of Fine Art in India and Ceylon, p.34. According
 to Codrington they belong to late 1st century B.C. An
 Introduction to the Study of Medieval Indian Sculpture, p.17
2. Maisey, Sāñchi and its Remains, Plate X.
3. The Stūpa symbolises the death of Buddha, though
 according to Foucher, "the people were pleased to level
 all the seven Buddhas by representing them at one time by
 their funeral *kamalas*". See, The Beginnings of Buddhist
 Art, p.16.

1.
four Kinnaras and Kinnarīs, two on either side, with garlands in their hands. On either side of the Stūpa stand two worshippers with various requisites of the ritual. They wear close-fitting tunics, and shoes somewhat like Grecian sandals.
2. Their hair is gathered at the back of the head and bound up by ribbons. In the foreground there are two rows of dancers and musicians. The first row consists of seven men standing on either side with a dancer in the middle who has raised his folded hands (Añjali Mudrā) above his head.
3. The musician to his right holds a harp-like instrument, and the others on the same side have raised their slightly bent

1. Kinnaras. "The lower part of the body is that of a bird on which the hips of the human form are set; the bushy tail intended for that of a peacock, is treated decoratively. On the relief they appear flying from both sides towards the holy-places - stūpas, foot-prints and sacred trees, etc. and are hanging offerings upon these objects of worship - flowers, strings of beads, etc. and then frequently accompany the human worshippers (men and women) of the under part of the relief." Grünwedel, Buddhist Art in India, p.42. 47.

2. Apollonius of Tyna mentions the people of N.W.F. wearing sandals made out of the fibre of papyrus. See, Priaulx, Indian Travels of Apollonius of Tyna, J.R.A.S. Vol. XVII, p.76.

✓ 3. Añjali Mudrā is defined by Bharata as the pose in which two Pataṅkā hands are joined palm to palm. By raising this Mudrā to the chest, face and forehead the Devas, elders and friends are saluted. Bhāṭi Nāṭyaśāstram, IX, 128-130.

legs to keep time with the music. The second row consists entirely of the musicians. Beginning from the left, two are blowing recurved horns, a third is playing a double-pipe, a fourth is beating a small drum (dholki), a fifth is playing a bigger drum (dholā), a sixth upon the cymbal (ghaṇṭā), and the last is a harpist. From their dress and the mode of doing the hair, these men have been identified as foreigners.

1. Such types of horns are known as Nayasimhas in Northern India. The oldest were probably buffalo horns. Nowadays they are chiefly used in Nepal and Madras by people belonging to the low castes. They are shaped as the letter S and are four to five feet in length. In the Sangīta-ratnākara four kinds of horns are mentioned:
 1. kāhalā, cow-horn or instrument of that shape;
 2. tuṇḍukinī, furnished with a snout, (3) cukkā and
 4. Sṛṅga. Sangītaratnākara, VI, 11.
2. Captain Day regards this instrument as somewhat similar to the tibia-pares of the Romans. "But the tibia-pares are there shown without the capistrum or cheek bandage, and it is also known that this instrument was also used by the Greeks. It is worthy of note that a form of tibia-pares is still common in Northern India, where it consists of a flute-a-bee." See Music and Musical Instruments of Southern India, p.100.
3. "It is made out of wood hewn out of solid. The heads are made of skin and are stretched up by hoops fastened to the shell and strained by interlaced thongs of leather bound round the shell." Popley, The Music of India, p.122.
4. These people bear a strong physical resemblance with two figures mounted on horned lions in the Eastern Gateway. Grünwedel calls them foreigners on the ground of some physical peculiarities, such as the coarse shape of head, woolly hair, etc. The people in this relief are obviously of the same race. Grünwedel, Buddhist Art in India, p.34. Fergusson suggests that these men came from Afghanistan or some country near it. His arguments are based on two observations: (a) their close resemblance with the human figure, in the Gandhāra sculptures, and (b) being foreigners.

Gandhāra

Continued on next page

At Sāñchī, nautch seems to have been a favourite form of amusement very much patronised by the court. On the outside of the right hand pillar of the Eastern Gateway, ^{1.} is depicted a dancing scene. ^{2.} Indra is seated comfortably in the centre holding a vajra in his right hand and a goblet in ^{3.} the left. Behind him stand two umbrella and caurī-bearers. On the left is seated a second Deva obviously of some importance, for he is also attended by ^{1/2}caurī and umbrella bearers. On the right a dance is in progress in which two dancing girls and musicians are taking part. One of the dancers has extended both her hands and averted her face,

Footnote 4. continued from previous page.

they did not bring their women with them. Tree and Serpent Worship, pp.135-136. Anderson identifies them as members of some Himālayan tribe, because of the close resemblance of their musical instruments and dress, with the clothes and musical instruments of some Himālayan tribe of the present day. Catalogue and Handbook of the Archaeological collections in the Indian Museum, Vol.I. pp.173-174.

1. Grünwedel, Buddhist Art in India, p.17.
2. Foucher identifies the four scenes on the right hand pillar with the scenes of Buddhist paradise - the dwelling place of the Four Great Kings, the Guardians of the four points, the thirty-three gods, those ruled by Yama, the satisfied (tusita) gods, and of Māra, etc. The Beginnings of Buddhist Art, p.71, and pp.91-92. Grünwedel identifies the central figure with Indra, because of his well known ritual sceptre (vajra). Buddhist Art in India, p.38. Indra's thunderbolt is often referred to in the Jātaka stories. See Mahāsīlava Jātaka, Jātaka, Vol.I, p.130.
3. The caurī was one of the five emblems of the royalty (rāja-kakudāni); the others being the sword, umbrella, crown

Continued on next page.

while the other has stretched her right hand in Patākā Mudrā above her shoulder, and is touching the shoulder with the left. A harpist, a drummer, and a cymbal-player are seated on the floor.

Another musical performance, probably a part of some festival, adorns the Western Gateway (second compartment from the top).^{1.} It represents the tree-worship, the tree^{2.} symbolising Viśvabhū, in which the actors are a Nāga king^{3.}

Footnote 3 continued from previous page.

and shoes. In Burma also the five articles of regalia were - crown (mako), sceptre (thanlyet), sandal (cenin) and caurī. Penzer, *The Ocean of Story*, Vol. V. p.175 and the *Indian Antiquary* XXXI, pp.442-444. In the Nigrodha Jātaka the five symbols of royalty are sword, parasol, diadem, slippers and fan.* Jātaka, Vol. IV, p.25. For further information on this subject See Tawney, *Some Indian Methods of Electing Kings*. *Proc. R.E.A.S.* Nov.1891, pp.135-138.

1. Maisey, Sāñchi and its Remains, Pl.XXIII, fig.I.
2. Each of the traditional Buddhas had his own Bodhi-tree, those of the last seven Buddhas being the following:
 1. Vipasyin (P. Vipassin). Pāṭali
 2. Sikhin (P. Sikhin). Puṇḍarīka (white lotus)
 3. Viśvabhū (P. Vessabhu). Sāla (shorea robusta)
 4. Kanakamuni (P. Koṇagamana). Udumbara
 5. Krakucchandra (P. Kakusandha). Śirīṣa
 6. Kāśyapa (P. Kassapa). Nyagrodha
 7. Gautama (P. Gotama). Pippala tree *Ficus religiosa*.

Ficus religiosa. 'The Beginning of Buddhist Art', p.104, and Cunningham, 'The Stūpa of Bharhut', pp.107-108.
3. The Nāgas are those mythical beings who had power to assume human forms. They are enfebled to reside in the water of the springs, lakes, etc. watching over treasures, causing rain and spreading certain maladies. They are the subjects of Virūpākṣa, as well as Nāganātha and Nāgabhūṣa. Mucchalinda, the Chief of the Nāgas, had great respect for Buddha. Grünwedel, *Buddhist Art in India*, pp.43-44.

and his eleven female attendants. The central male figure has five hoods, the women only one. He holds a lotus flower (līlākā-mala) in his right hand. On the left stand two attendants with a caurī and wine goblet (surāhī), while three other women, probably ladies of the court, are eating and drinking. On the right is a group of five musicians and a danseuse with her left hand raised above her shoulder in Ardhaçandra Mudrā^{1.}, and the right in Patākā. She wears a waist-cloth, an oṛhanī falling down the back and ornaments^{2.} which consist of ring-shaped earrings (tarakī), necklace^{3.} (hāra), anklets and bracelets. The musicians are playing^{4.} on drums (ḍhola), harps (parivādinī) and flutes (vanīśī). Above the tree, on either side are flying a pair of devas and

1. "The thumb of the Patākā hand is outstretched."^{out} The Mirror of Gesture, p.29.

2. The great metal, wood or horn discs (Malayālam, takka, Tamil, tākkei, Hindī tayakī). The Nāyars of Malabar are very fond of them. Grünwedel, Buddhist Art in India, p.32.

3. These necklaces are known in Sanskrit as lambana and lalāntikā or 'dalliers' because they dallied between the breast of the women. For the same reason they are known mohanamālā or the 'bewitching garland'. Cunningham, The Stūpa of Bharhut. p.36.

✓ 4. The flute has various names in Sanskrit, such as vanśa, pāva, pāvikā, muṣalī, madhukarī. Saṅgīta Ratnākara, VI, ii. In these days flute is known as Pillagovī, Algoṣā and Bāsūrī. It is made of bamboo. "Real Flute"

1.
 de^{vis} mounted on winged lions and gryphons - the ^{men}males on
 lions and the ^{women}females on gryphons.

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Even a casual visitor to the British Museum cannot but be impressed by the grand display of the marble railings and bas-reliefs from Amarāvati arranged in a rather haphazard fashion on both sides of the grand staircase. Few, however, realise that these fragments are the remains of a mighty culture which is completely lost to us.

In the small town of Amarāvati, on the south bank of the Krishnā, in the Guntur District, Madras, there stood even in the eighteenth century a Great Stūpa.² It serves no purpose to relate the woeful tale of its callous destruction at the hands of a local ²zamindār. It is sufficient to say that the fragments which have been saved indicate the greatness of their dimly known civilization. The Amarāvati sculptures are truly the finest examples of early Indian art. "It would be idle to exaggerate the luxurious beauty or the technical proficiency of the Amarāvati reliefs; this is the

1. This bird is known as Garuḍa or Suparna and is recognised as the King of the birds and deadly enemy of the snakes. Buddhist Art in India, pp.48-49.

2. According to V. Smith the Stūpa belongs to some date between 150-200 A.D. History of Fine Art in India and Ceylon, p.47. Codrington places the Amarāvati Sculptures in the 2nd and 3rd centuries A.D. An Introduction to the Study of the Medieval Indian Sculpture, pp.16-17.

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Dancing & Music. Amarāvati. 2nd or 3rd
Century A.D. B. M.

most voluptuous and the most delicate flower of Indian sculpture.*^{1.} Centuries of observation of ^{the} human figure passing under various conditions had given the sculptors of Amarāvati a wonderful felicity in expression. To these artists man was the most beautiful creation of the God, and they took great pains to depict the various phases of his life, his pleasures and pains, his amusements and distractions. They revelled in the beauties of a man's life - the man as king, courtier, dancer, ^{and} beggar. The dignified mien of royalty, the stately deportment of the ladies of the court, the religious ecstasy of the devotees, and over and above all the ^{na} dancing of the dancing girls, are all rendered with the greatest skill.

One of the most important medallions from Amarāvati depicts a music party in which many women take part.^{2.} Here two Royal figures, are seated on a beautifully carved bench (sattango).^{3.} The prince seated on the left has his ^{left} right foot on the bench, and the ^{right} left rests on a foot-stool (pāda pīṭham). He wears a waist-cloth and a knotty turban. He

1. Coomaraswamy, History of Indian & Indonesian Art, pp. 70-71.

2. Fergusson, Tree and Serpent Worship, Pl. LXII. The Medallion is now in the British Museum marked No. 2 on the Grand Stair-case.

3. In the Cullavagga different kinds of seats are enumerated. They are: "A rectangular chair (āsaṇḍiko) - an arm chair (ukkaṇḍakam) - a sofa (sattango) - a sofa with arms to it - a state chair (bhaddapīṭham) - a cushioned chair (pīṭhikā) - a chair raised on a pedestal (elakapāḍakapīṭham) - a chair with many legs (āmalaka-vantika-pīṭham) - a board (to recline on) (phalakam) - a cane bottomed chair (koṭṭham) - and a straw bottomed chair." This bench is probably a sattango. Cullavagga VI, 2, 4. Tr. by Rhys Davids, Oxford 1885.

also wears ornaments that are far fewer in number than at Bharhut or Sāñchī but more refined and delicately moulded. They consist of disc-shaped earrings (tarakī), heavy bangles (kaṅkaṇa) and armlets resembling the coil of serpent (ananta). The second prince holds a lotus flower (līlākamala) in his right hand. Behind them stand a number of female attendants with all the insignia of royalty in their hands. One holds a caurī, two others stand with crescent-shaped emblems, while a fourth stands with crossed arms in the middle of the group and is probably a hand-maid. Seated on stools, on either side of the princes, are two ladies of the court as they themselves are served by attendants standing behind them. The costume and ornaments of all these women are practically the same - waist-cloths suspended from fat zones, veils, armlets, bracelets and anklets. In the foreground is being performed a concert by eighteen women. On the left a musician is blowing a conch-trumpet, a second is beating a small drum (ḍuggī) pressed closely to her body with her left arm, and a third is clashing a pair of cymbals. In another group

1. The shell-trumpet also appears at Bharhut in ^{the} monkey and elephant scenes. This instrument has a conch fastened at the end of a pipe. Cunningham, The Stūpa of Bharhut, p.126. Plate XXXIII, figs. 2 & 3.

2. A small cup shaped drum with parchment stretched over its face.

three musicians are beating drums (ḍhola), three are playing harps (parivādinī), a seventh is playing ^{1.} ^{2.} surnai and others are playing on instruments of unknown nature. In the centre, a woman, standing with her back turned towards the audience, seems to be the leader of the concert. In front of her, with one foot on a stool, is the prima donna accompanying herself with a harp. Two other girls, probably ^{3.} dancers, are seated on the left.

1. Captain Day compares these harps with the Persian quānūn - "a kind of dulcimer, strung with gut or wire strings, and played upon by plectra fastened to the fingers of the performers." According to Day this is a primitive form of the Kātyāyanī and Vīpā. 'The Music and Musical Instruments of South India,' p.102.
2. Surnai (Mukhavīpā, Śruti, Nāgasāra). "It is a reed instrument with a conical bore enlarging downwards. It is usually pierced in twelve holes, the upper seven of which are alone employed for fingering, the others are stopped or otherwise with wax." Day, p.147. Nāgasāra and Mukha-vīpā are accompanied by the Śruti which forms a kind of drone bass.
3. According to Fergusson these dancers and musicians are foreigners. 'Tree and Serpent Worship,' p.198. It is probable that they may be yavanis, who were employed by the kings in ancient India to guard their person. Lévi, Le Theatre Indien, p.126. According to Banerjee, quoting from Strabo and others, "Young female musicians of Western origin were articles of import, and these, the Greek merchants offered with musical instruments to the kings of that part of Gujrat (vide Periplus of the Erythrean Sea, p.49). The forerunner of Columbus, Eudoxus of Cyzicus (circa 130 B.C.) on setting out from Gades to go to India, shipped as cargo 'Mousika paidia karia'" Banerjee, 'Hellenism in Ancient India,' p.248.

Another dancing scene of devotional character, in which both men and women take part is depicted at Amarāvati.^{1.} Five men in the centre are seen dancing energetically, with a begging bowl of Buddha.^{2.} In front of them seventeen men wearing various kinds of lovely head-dresses and waist-cloths are also dancing spiritedly. The women are in the background behind the tray-bearers. Among them in the centre stands a man of some rank, probably the conductor of the ceremony.^{3.} It is remarkable, however, that there are no musicians in this scene.

Another important dancing scene from Amarāvati, represents a certain kind of dance, which is somewhat similar to the dance of Naṭarāja, depicted in Hindu Sculpture at a later date. Here the king, or in all probability, a Bodhisattva, with a halo round his head, is seated on a high-backed chair (bhaddapīṭham) between two ladies of the court. He is surrounded by the inmates of his palace; some seated,

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1. Fergusson, Tree and Serpent Worship, Pl. LXXIII, fig.2. Codrington, Ancient India, Pl.25. In this scene there are twenty-two male dancers, twenty-two women with a male figure in the centre, and four dwarfs.
 2. The begging bowls are included in the pāribhogika relics of Buddha. These relics consist of the personal possessions of Buddha, such as his girdle, his alms bowl, his bathing robe, his drinking vessel, his seat or throne. Spence Hardy, Eastern Monachism, pp.212-216.
 3. According to Fergusson, this scene is the representation of some tribal dance. Tree and Serpent Worship, p.212.

some standing, but all gathered to witness the dance performed by six male dancers divided into two groups in the centre of the circle. In one of the groups the central figure is akimbo (kaṭyāvalam^{1.}bita hasta), and his knees are bent a little. A second dancer has extended his right hand in Gajahasta Mudrā, and the left in Patākā Mudrā, raised to the shoulder. His left thigh is crossed over the right, and thus poised he is dancing. In the second group the central figure stands erect, with both hands raised to the level of his shoulders. A second dancer has held aloft his left hand, and raised the right to the chest. His right leg is bent forward and the left held back. Some female musicians are seated on the left. Two of them are playing drums held under their arms, a third is playing on three drums simultaneously, and the rest are playing ^{on} pipe, harps ^{2.} (parivādinī) and lute (vīṇā).

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- ✓ 1. Kaṭyā-valam-bita hasta: "In this (pose) the arm is let down so as to hang by the side of the body, and the hand is made to rest on the loin, indicating thus a posture of ease!" G.N. Rao, Element of Hindu Iconography, Vol.I. i, p.16.
 2. It is probably for the first time in Indian sculpture that we come across the lute. This lute has a pear-shaped lower end, the neck being narrow with the tuning pegs at the top. This instrument, however, was not an innovation. The Aitareya Āraṇyaka states that the instrument was once covered with hairy skin, and it consisted of the following parts: Siras (neck); udara (cavity); ambhapa (sounding board); tantra (string); and vādana (plectrum) Aitareya Āraṇyaka, III, 2, 5. ✓ Keith & Macdonald, Vedic Index. II, p. 316.

Another important scene at Amarāvati depicts a nautch performed by a single danseuse.^{1.} Here the Bodhisattva is seated with a halo round his head. In front of him are seated two ladies of the court, while the other inmates of the harem are witnessing the dance. The nautch girl seems to be dressed in a cut and sewn garment, reaching below the knees. She is holding a scarf in her hands. Some musicians are seated and others standing around her. One is clashing cymbals, a second is beating drums (ḍhola), a third is playing the lute (vīṇā) and a fourth the pipe (vaṁśī).

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Situated on the banks of the Jamunā, the city of Mathurā once rivalled in glory the city of Benares. Its importance in the eyes of the Vaiṣṇavas is very great since it is the birth place of Krishna. From the point of view of Indian archaeology also its importance cannot be overlooked. Mathurā is the chief find-spot where sculptures belonging to the age of the Kuṣāṇs^{2.} have been excavated in abundance.

1. Fergusson, Tree and Serpent Worship, Pl. IX.

✓ 2. The Chronology of the Kuṣāṇs is still a point of controversy among the scholars. Smith assigns 78 A.D. as the date of accession of Kanishka (A History of Fine Art in Indian and Ceylon, p. 39), while Sten Konow takes it to be 128-129 A.D. Epigraphia Indica, XIX, pp. 1-15.

There is a relief in the Mathurā Museum depicting
^{1.}
dancing and music. On the inside of this sculpture a
musical performance is depicted in which four female dancers
are taking part. On the left one is dancing with her right
hand skimbo (kaṭyāvalambita) and the left held aloft. A
second has raised her right hand touching the forehead, and
the left is skimbo, while a third has also raised her right
hand in Patākā Mudrā to the level of the shoulder, and the
left skimbo. In the foreground, ~~to~~^{on} the right, two female
musicians are seated on low stools with their backs turned
towards the audience, while a third is playing on a harp
(parivā-dinī). They wear beaded waistcloths, and their
ornaments consist of armlets, bracelets, anklets, circular
earrings (tarakī), and necklaces (mohana-mālā). Their
coiffures are done in the same way as at Bharhut, where the
mass of hair is gathered at the back and plaited in two long
^{2.}
rolls hanging down the waist.

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1. Vogel, J.Ph. La Sculpture de Mathurā, Ars Asiatica.
Vol. XV., Pl. XLVI(b).

2. This dancing scene bears a very strong resemblance with
the music and scene on the Ajāta-śatru Pillar at Bharhut.
The Stūpa of Bharhut, Pl. XVI.

Not far from Bhuvaneśvar stand the sandstone hills known as Udaya-giri, Khandagiri and Nilagiri, honeycombed with the Jain caves. Amongst these, from the point of view of sculpture,^{1.} Rānīgumpha is most important. This cave consists of two storeys facing the west, and two wings occupying the sides of a courtyard. In both storeys facades of the cells are rich in pilasters and highly ornate friezes, illustrating episodes from the Jain mythology which have not yet been identified.^{2.} In the upper storey a dancing scene is depicted. A very stout person is seated on a chair attended by hand-maids, one of whom holds a bowl in one hand and a spoon in the other. The man, on account of his heavy pectoral muscles, may be mistaken for a female, but after a careful scrutiny it will be seen that those "muscles are not the compact hemispheres which the sculptor has given to all the women in the other parts of the frieze."^{3.} Three other female attendants stand behind him, one of whom has her hands round his neck. In the foreground three musicians are seated, one of whom has raised her

1. There is a great controversy about the date of Rānīgumpha Cave. Fergusson and Burgess assign it a date somewhere between 200 and 150 B.C. The Cave Temples of India, p.63. V. Smith assigns it a post Sāñchī period, A.History of Fine Art in India & Ceylon, p.38. Dr. Commaraswamy places the dates of Ananta, Rānī and Ganēśagumphas between 150 and 50 B.C. History of Indian and Indonesian Art, pp.38-39.

2. Rājendralāl Mitra, The Antiquities of Orissa, Vol.II, Pl.X

3. Mitra, The Antiquities of Orissa, II.p.9.

clasped hands (Añjali Mudrā) above her head, a second is playing the harp (parivādinī), while a third is beating a drum. Three female dancers are also dancing in the background, but their figures are very much obliterated.

Another dancing scene of nautch character is depicted in the lower storey of Rānī-Gumpha where several nautch girls are dancing and playing on musical instruments. The chief danseuse wears a waist-cloth, and a scarf tied round the waist, both ends of which are hanging down. She has raised the right hand in Patākā, and extended her left hand to the level of the shoulder. She has also bent forward her right leg and retracted the left. A musician, kneeling to the right, is clashing cymbals, a second has raised her hands to strike the drum while, a harpist and a flute-player stand behind her.

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Dancing depicted in the Gandhāra sculptures is

1. Mitra, The Antiquities of Orissa, II.pl.XIV.
2. This is technically known as Ālīḍha attitude. In this pose the right knee is advanced and the left leg retracted. Monier Williams Sanskrit English Dictionary, p.130. According to Bharata it was used "in heroic and terrible sentiments conversation, wrestling, seeing the enemy, and discharging the weapons." Bhāratīya, Nāṭya-śāstram, XI, 68, 69.
3. The country from which these sculptures come can be described in general terms as North-Western Frontier comprising the District of Peshāwar, the valley of the Kābul river, Swāt, Buner, as well as the modern portion of the Panjāb between the Indus and the Jhelum. As regards their dates there is great controversy among the scholars.

Continued on next page.

obviously Indian in form and spirit. The musicians use Indian instruments, and the graceful movement of the dancers, though not so lively and vigorous as at Amarāvati¹, is dignified.

A beautiful bas-relief from Gandhāra¹, now in the Lahore Museum, depicts episodes from the life of Buddha. The upper panel of this relief shows Prince Siddhārtha reclining on a couch (phalakam), while his consort Yaśodharā is seated near his feet. On the right a female musician is playing on two drums (mṛdaṅgas), while next to her is seated a harpist. A dancing girl on the same side has interlocked the fingers of her hands in Karkaṭa Mudrā², while a second, advancing to her left, has extended her right arm forward. On the left there are also dancing girls, but their figures are obliterated beyond recognition.

Another beautiful relief from Gandhāra, in the Musée Guimet³, depicts music and dancing performed before a Nāgarāja. He has eight serpent-hoods. His feet rest on a

Continued from previous page.

Foucher dates the beginning in the first or second century B.C. (L'Art Graeco-Bouddhique du Gandhāra II, Chap. XV.).

V. Smith takes the period of their growth from the beginning of the Christian era to 400 A.D. in which A.D. 50 to 150+ 200 A.D. is the period of florescence. A History of Fine Art in India & Ceylon, pp. 52-53.

1. Hargreaves, Buddha Story in Stone, Pl. XII. The relief was brought from Jamāl-Garhī, Yusufzai.
2. Karkaṭa is defined by Bharata as the pose of the hands in which the fingers of one hand are introduced through the interspaces of the fingers of the other. Bhāratīya Nāṭyaśāstram, IX. 133.
3. Hackin, J. Guide Catalogue du Musée Guimet les Collections Bouddiques, Pl. III, Paris, 1930.



Dancers and Musicians. Gandhara.
B. M.

small foot-stool (pādapiṭha). A dancer on his right has raised both her hands above the head and has crossed the left leg over the right. A second to his left has lowered her right hand and raised the left palm upwards. Next to the second dancer stands a female harpist. On the left stand three musicians; one playing a lute, a second with her legs crossed playing a flute, and a third is playing upon a small pair of drums (ḍuggīs). The musicians and dancers have single cobra hoods. The keen sense of appreciation stamped on the face of Nāga-rāja, and the total self-forgetfulness of the musicians who are swept away by the strains of their own music, have been rendered with consummate skill.

Another frieze from Gandh^hāra which once formed risers of the steps to the Buddhist Stūpa at Jamāl-Garhī, 1. Yūsufzai, depicts dancers and musicians. This scene is very interesting because of certain musical instruments that have been depicted there. Here seven dancers and musicians are taking part. The first two are dancing, a third is playing a rectangular harp (svaramaṇḍala), 2. fourth and fifth are dancing

1. This frieze is now in the British Museum.

2. This instrument in all probability is the ancestor of Kātyāyanī vīṇā, or svara-maṇḍala, the ancient Indian dulcimer said to be invented by Kātyāyana. "This svaramaṇḍala is generally made of Jackwood and is three feet in length, and one and a half feet in breadth and seven inches in height, and it stands on four legs like a piano. Wire strings are used and are attached to round pieces of wood shaped like chess pods." Popley, The Music of India, p.112.

a sixth is playing a drum (ḍhola), while a seventh a double-
 pipe (^{tibire} ~~tijee~~-^{l.} pares)

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The dawn of the fourth century of the Christian era witnessed the rise of ^{the} Imperial Guptas who have left their undying name in the long and chequered annals of Indian history. Clear definition and refinement are the outstanding features of Gupta art. Images of this period are easy in their attitude, and exhibit a new conception of beauty, which in the words of Coomaraswamy, "is at once serene and energetic, spiritual and voluptuous." The early exuberance of Indian art was now brought under the constraint of reason, and in the details of ornament, in the smooth rendering of drapery, and above all in the varied treatment of the hands and features in momentary pose, Gupta art excels its predecessors.

The outstanding features of dancing as depicted in the sculptures and paintings of the Gupta age are the use of beautiful Mudrās, and the expression of unceasing motion coupled with reasoned restraint. The serene dignity of dancing at Sāñchī, and ^{the} whirling, vigorous and ecstatic dancing

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1. One of the musicians at Sāñchī plays the same instrument. Maisey, Sāñchī and its Remains, Plate X.

at Amarāvati combined to give a peculiar charm to the movements of the Gupta dancers.

1.

In the Gupta temple at Deogarh, Jhānsī, dancing scenes are depicted on the upper compartment of the sides and end-stones of the platform.

2.

On the left four female musicians stand on either side of a danseuse, who is dressed in a cut and sewn garment, fitting tightly over the shoulders and is open on either side. The musicians are playing upon cymbals, drum, and flute. On the right is depicted the beginning of the dance. The danseuse stands in the middle of four female musicians; two on either side. Her right hand is raised to the chest, and the left hanging down the thigh which is a little bent.

3.

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1. V. Smith assigns this temple to the first half of the 6th century. ★ History of Fine Art in India & Ceylon, pp.79-80. According to Codrington, however, the temple belongs to the late 5th century. Ancient India, p.61.
 2. V. Smith, Indian Sculpture of the Gupta Period, Ostasitische Zeitschrift, III. Plate 19.
 3. In the age of the Guptas, the art of tailoring had come into existence. Vātsyāyana includes it among the sixty four kalās under the nomenclature of sūcivāyakarma. According to Yaśodhara tailoring is of three kinds, namely sīvan (sewing of coats, etc.); ūtana (darning of torn cloths) and viracana (making of bed sheet etc.). P.K. Acharya, Fine Art, The Ind. His. Quar. Vol.V. June, 1929, p.200. The same garment is worn by the dancing girl in the Mahājanaka Jātaka, Cave I. See 'Ajantā' Pl.XIII, and by all the dancing girls at Bāgh. The Bāgh Caves, Plates, D. E.

Another important dancing scene is sculptured on a lintel of ^{the} Gupta age, now in the Sārnāth Museum. In one of the bas-reliefs ^{reliefs} a dancing girl is depicted clad in a waist-cloth, a scarf falling over her arm, and a frock-like garment. She also wears bracelets and a short necklace (kaṇṭhā). Her right hand is in Gajahasta Mudrā, and the left in Patākā Mudrā is raised to the level of the shoulder. One of the musicians on the right is playing a hand drum (karādivādyā) ^{2.} and a second tabors. On the left a third musician is playing a pipe (vamśī), while a fourth is clashing cymbals.

In another bas-relief of the same lintel, the dancing girl stands with her right hand lowered down in Gajahasta Mudrā and the left raised to the chest. On the left is seated a

1. This lintel was excavated by Dr. Marshall in 1908, and its four bas-reliefs depict the story of Kṣāntivādin, 'The Preacher of Forbearance.' "The ascetic of the name - in reality the future Buddha - bore with greatest patience the most cruel treatment inflicted on him by Kalābu, the King of Benares, who, annoyed at the holy man preaching to his dancing girls, caused his limbs to be cut off one after the other. This is clearly shown in one of the bas-reliefs, while in another the saint is apparently portrayed in his divine state as Bodhisattva adorned by five worshippers. The remaining two evidently represent the king's dancing girls whose regard for the old ascetic was the cause of their royal master's wrath." Catalogue of the Museum of Archaeology at Sārnāth, pp. 26-27. Plates, XXIII, XXIV, XXV (~~XXVI, XXVII, XXVIII~~) and Pls. XXI, XXVII.

2. This is a peculiar drum shaped like an hour-glass. In Coorg it is known as edaka or dudi. One end of it is beaten by a drum-stick and one by hand. In Malabar a drum of this kind is made from a gourd. Popley, The Music of India, p. 122.

musician clashing cymbals, while another stands playing a flute. On the right one of the musicians is playing a flute and the other a hand-drum (karā-divādyā).

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The discovery of the Ajanṭā paintings, which are not the production of a single effort, but the cumulative efforts of several centuries, embodying several styles and tendencies, foretold far-reaching consequences in the domain of the pictorial art of Asia. These paintings, though damaged to a very considerable extent by the ravages of time and the vandalism of men, are still among the greatest extant monuments produced by Indian genius. It would be idle to praise the various beauties of these paintings with regard to their clever draughtsmanship, their advanced technique, and the intensity of emotion. It is remarkable, however, that with most simple colours and only with sweeping and sinuous lines, those painters could execute pictures, which have not been surpassed through the centuries.

This school did not confine its activities within the four walls of India. With the triumphant march of Mahāyāna Buddhism eastwards, the artistic traditions of Ajanṭā found their way to the countries converted, and left undying impressions on the wall paintings of Chinese Turkestan. To this school the beautiful Cave paintings of Tun-Huang owe a debt, and beyond doubt silk paintings from Tibet and Central

Asia drew inspiration from this epitome of Indian genius. As Marshall has aptly said, "this school was the source and the fountain-head from which half the art of Asia drew its inspiration, and no-one can study their rhythmic composition, their instinctive beauty of line, the majestic grace of their figures, and the boundless wealth of their decorative imagery without realising what a far reaching influence they exerted on the art, not of India and her colonies alone, but of every^{1.} other country to which the religion of Buddha penetrated."

The representation of dancing and musical scenes at Ajanṭā is closely allied with ^{the} Gupta bas-reliefs of the same nature. In the treatment of the drapery of the danseuse, in the delineation of the musical instruments, and above all in the use of beautiful Mudrās with pretty maniere grace, the artists of Ajanṭā have closely followed the sculptors of Deogarh, Garhāvā^w and Sārnāth.

^{2.} An important musical scene is depicted in the Cave XVII. The scene is laid amidst the rock and foliage principally of the Aśoka tree. On the left is to be seen a group of

1. Bāgh Caves. p. 4.

2. V. Smith assigns circa A.D. 500 as the probable date of this cave. * History of Fine Art in India and Ceylon, p.95. Coomaraswamy also agrees with this date. History of Indian and Indonesian Art, p.81. Griffiths, Paintings in the Buddhist Cave Temples of Ajanṭā, Pl. 60, and Ajanṭā Frescoes, India Society, Pl. XXXVI.

celestial beings flying through the air, with clouds trailing behind. The principal figure wears a jewelled headdress, a sword and dagger. He is singing; his left hand being characteristically raised to his face in the manner of a modern Indian musician when he starts singing. He is accompanied by a flying attendant carrying an ^{1.}ektārā over his shoulder. On the right are four celestial maidens, two clashing cymbals, a third is playing a flute while a fourth is carrying a casket. Below is a pair of Kirātas or mountaineers. Above, on the ledge of a rock, two Kinnaras are clashing cymbals. A little below, among the foliage of the Aśoka tree, are two monkeys; and on the right two peafowls, with blue beaks, white wings and green tails.

Another beautiful nautch scene is depicted in the ^{2.}Cave No.1. On the extreme left is visible a gateway in which

1. This is one of the many vīpās described by Śārṅga-deva. They are: ekatantrī, nakula, tritantrī, citra-vīpā, vipañcī, ~~matā~~ ^{matā} ~~śekivā~~ ^{śekivā}, ālāpinī, kinnarī and pinākī. Sangītaratnākara, VI, 9-10. Ektārā is a very primitive instrument now chiefly used by beggars in India. It has an open string without frets and is made from a piece of bamboo, to the under side of which a large gourd or hollow cylinder of wood is attached in the same direction as the bamboo, one end being closed by a piece of parchment. Popley, The Music of India, p.112.

2. Yāzdānī, Ajaṇṭā, Pl. X (a). Left wall of the front gallery. According to Coomaraswamy, this cave dates from the early seventh century. History of Indian and Indonesian Art, p.98. Codrington, however, places all the Ajaṇṭā caves before the first half of the 6th century. Indian Antiquary, 49, p.159.

is seen a pale brown figure. Beyond this gate is a portico where a male figure with hooked nose appears. Below the portico is depicted a dwarf female attendant, carrying a tray of sweets and flowers. Close to her stands a caurī-bearer, her body poised in an artistic attitude. She holds a caurī in her left hand, while with the right hand, in Kaṭakā-^{1.} mudrā, ^{2.} she is arranging her hair-ornament. Beyond the portico is the royal chamber, in which a Nāgarāja and his queen are seated on a throne witnessing a musical performance. He holds some round object, probably a lotus flower (līlā-kamala), in his right hand, and his left is round the neck of his consort. The attitude of the king shows that he is affected with amorous desire. Behind the queen stands a female dancer with pink complexion, whose features in the ecstasy of the dance betray the marks of strain. Her eyes are bulging out, her eyebrows raised and her lips tightened. She holds a daṇḍiā in her left hand. Close to the dancer stands a hand-maid with a pair of sticks (daṇḍiā) in her right hand, and a tray of flowers in the other. The principal danseuse is in the centre, near the feet of the queen, with her right hand akimbo (kaṭyā-valambita) and the left placed near it. She is dressed in a blue jacket, and her bangles

1. According to Nandikeśvara,^a "the forefinger and the middle finger are applied to the thumb." The Mirror of Gesture, p.30.

(kankana) and coiffure are delineated with great care.

Above her a woman is clashing cymbals, and behind her at some distance stands a male attendant. To the right of the musician, ^{holding cymbals} three more figures may be seen, one of whom, clad in a long robe of blue-striped cloth, the figures of oxen and ducks appearing in the texture of the blue stripes, is seated. ^{1.} A second stands to the right of the letter figure, while a third has twisted her fingers.

Another beautiful scene depicting nautch is represented between the third and the second cell doors on the left wall. ^{2.} The dancing girl wears a cut and sewn garment fitting closely to her arms. Her coiffure is adorned with flowers, ^{3.} ^{and} while a triangular mukuṭa adorns her head. Her right

1. In the days of Kālidāsa and Bāṇa cloths ornamented with floral and animal designs were fairly common. Thus in the Kumārasambhava it is said that the bridal sārī of Pārvatī was decorated with swan-designs. 'How shall thy robe with gay flamingoes gleaming'. 4 Griffiths, The Birth of the War-god, p.51. In the Raghuvamśa, King Atithi, on his coronation day, wore a silk garment unto which were woven the figures of flamingoes. Raghuvamśa, XVII, 25. Bāṇa refers to similar cloth in the Kādambarī, "his two silken garments, white as the foam of ambrosia, with the pairs of haṃsas painted in yellow on their hem." Kādambarī, tr. by C. M. Ridding, p.7, London, 1896.

2. Yāzdānī, Ajaṇṭā, Pls. XII, XIII.

3. This custom of decorating hair with flowers in ancient times has been very often mentioned by the poets and dramatists. In the Rtu-samhāra II, 21. Kālidāsa refers to flower ornaments with which women decorated themselves. In the Meghadūta (II, 1.75), various flowers used as ornaments in different seasons, are enumerated. Vātsyāyana includes the art of making flower ornaments in his sixty-four kalās. Kāmasūtra, Benares Edition, p.34. The women in Subandhu's Vāsavadattā were fond of adorning themselves with jasmine flowers. Vāsavadattā, tr. by Gray, p. 56-57.

1.
hand, in Bhramara Mudrā, has touched the fingers of the left
which is extended in Ardhaçandra Mudrā. To her right, two
women clad in striped and dotted waist-cloths are playing
flutes. To her left two musicians wearing breast-bands^{2.} are
clashing cymbals, a third is playing two drums (ḍhola) and a
fourth, seated in front of the whole group, is beating a hand-
drum (karādivāḍya, uḍupe)

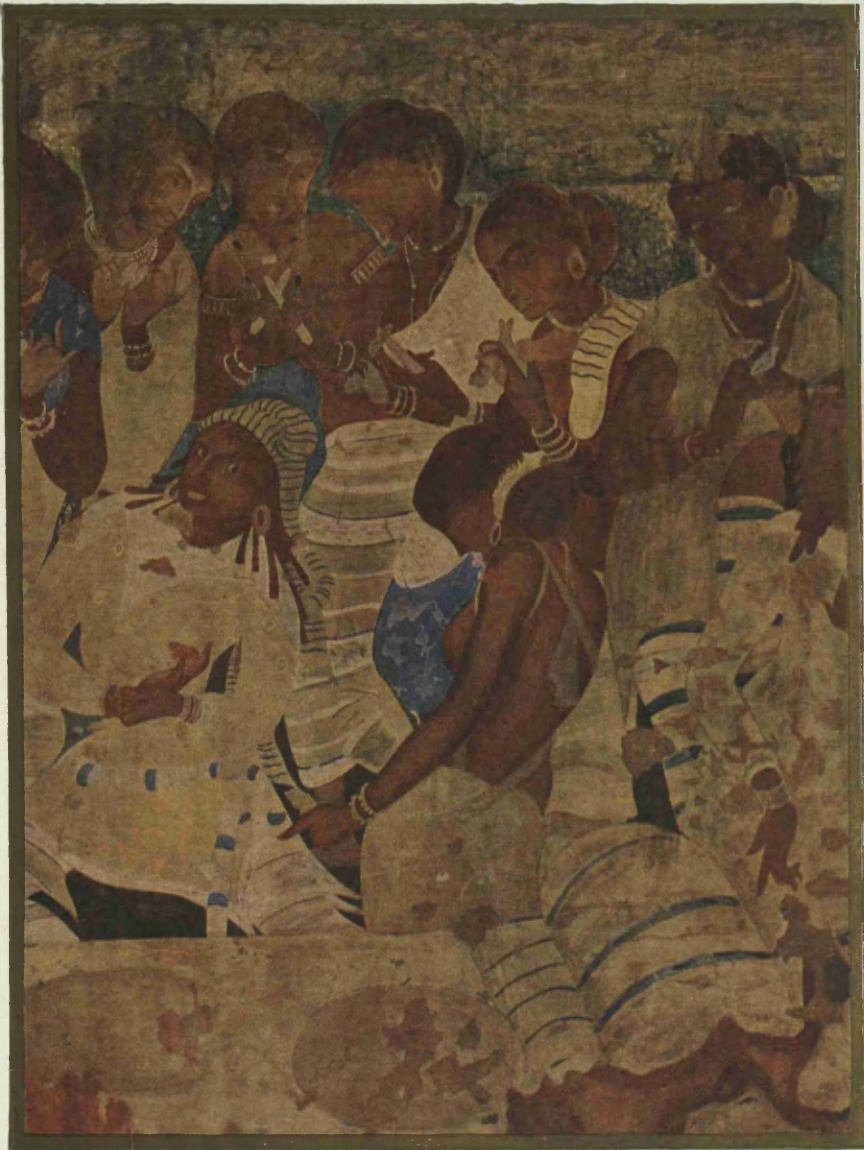
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Situated in the wilderness of the Vindhyā Hills, in
the Amjhera District of Gwalior State, the Buddhist caves of
Bāgh unfold to us the grandeur of the past in several exquisite
frescoes. The painters of Bāgh were masters of expressional
forms, and with the natural instinct of born artists, have
transmuted in their works not only their subjective emotions -
their joys and fears, their distractions and amusements - but
the hopes and fears of the age in which they lived and worked.
This ideal has given a peculiar charm to their works, which
are resplendent with a freedom of movement that is seen in the
lines and throbbing colours.

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1. "The second finger and thumb touching, the forefinger bent, the rest extended." The Mirror of Gesture, p.35.
 2. This breast-band is to be seen very often at Ajanṭā. Bāṇa mentions such kind of breast-band on the person of goddess Sāvitṛī. "A Shawl of lotus filament was tied in a swastikā knot between her swelling bosoms." Harṣacarita, tr. by Cowell, p.6.



B. 194.

Musicians and Dancer at a Festival.
Copy from a fresco at Bagh. 7th century.

British Museum.

Printed by Waterlow & Sons Limited, London.

Dancing at Bāgh is of peculiar interest to the students of folk-dancing, as the modern Rāsadā dance where women are seen going round and round in a circle with sticks in their hands, is practically the same as that depicted in one of the paintings at Bāgh described below.

Here a group of seven female musicians stands around the dancer. He wears a long-sleeved tunic reaching down to the knees, a loose girdle one end of which is dangling on the ground, and a broad flat collar over which a pearl necklace interspersed with large beads of lapis-lazuli is visible. He also wears striped trousers. The palms of his hands are turned upwards in Kaṭākā mudrā, while his head, covered with a blue scarf, is thrown back. Of the seven musicians, one is playing a hand-drum (kaṣādivāḍya, uḍupe). (Her coiffure is adorned with flowers), three others are striking little sticks while the remaining three are clashing cymbals.

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1. N.C. Mehta, Gujaraṭī Painting in the Fifteenth Century, p.2
 2. The Bāgh Caves, Plate D.
 3. This pose of the neck is technically known as āñcita, in which, according to Nandikeśvara, the neck "is slightly bent to one side. Usage: regarding anything vile, being in love, fainting etc., gazing at the middle of the lower lip." The Mirror of Gesture, p.20.

The Pallava shrine at Sittannavāsai, situated only at a distance of nine miles from the modern State of Pudukkottai, provides us with some of the best examples of Indian fresco painting. It would be idle to dilate upon the various beauties of this art, and it is sufficient to say that from the point of view of the delineation of the human figure, with sweeping lines, and equally brilliant treatment of drapery, the achievements of Sittannavāsai paintings successfully vie with the glories of Ajanta. The outstanding feature of dancing at Sittannavāsai is the expression of movement which, though lacking in the exuberance of Amarāvati, is both refined and languorous - refined because the movements are studied and not spontaneous, and languorous because on the faces of the danseuses is visible a certain feeling of lassitude not born of inertia or sunken spirit, but the natural outcome of the lulling effects of music. This elusive feeling is truly caught and rendered in colour and lines by the artist.

On one of the Pillars of the temple a dancing girl is represented. She is dressed in a waist-cloth, the upper part of her body is devoid of any cloth. A triangular diadem adorns her head and her coiffure is entwined with flowers. Disc-shaped earrings decorate her ears. Her right hand, in Ardha-candra mudrā, is raised to the chest, while the left is extended to the right side. She is dancing the famous

1. N.C. Mehta, Studies in Indian Painting, Plate III.

tāṇḍava of Naṭarāja, Though, truly speaking, her movements lack the dynamic force of Naṭarāja.

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Some excellent dancing and musical scenes are depicted in the temples of Gujarāt, which though late in date, are executed with great insight and skill.

In the town of Siddhapur in Northern Gujarāt there still stands the magnificent temple of Rudra in ruins. Its construction was begun by Mūlarāja in 944 A.D., though it was finally completed by the order of Siddharāja Jaya-simha (Burgess and Cousens, Archaeological Survey of Western India, North Gujarāt, pp.59-60.) Here in one of the architraves from the porch, a dancing and musical party with a royal procession is depicted. Twenty two dancers are taking part in the performance. Beginning from the left, ^{and} proceeding to the right, three are dancing, a fourth advancing to his left is beating a hand-drum (karādivādyā, uḍupe), while a fifth is playing a drum (ḍhola). Number 6 is dancing with his right hand raised above his shoulder and the left to his chest; number 7 is in the same pose. After this dancer two men are carrying a man of rank, probably the king, in a palanquin, while a man stoops beneath it. The figure ^{1.} number 11. is playing a dandīā, while figures Nos. 13-15 ⁴ are

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1. Various kinds of tambourines are used in India: "There is the circular Thambatti of South India, the large Damphu of Nepal, and the little Khanjeri of Madras, the latter very much like the western tambourine." Popley, The Music of India, p.123.

dancing with their arms extended. Numbers 15 and 16 are warrior dancers, as they are carrying long boat-shaped shields on their backs, and probably they are striking each other's dandīā. The figure No.17 is dancing with both his arms raised, while the next figure stands with folded hands. The figures 19-22 are dancing in graceful attitudes, particularly No.20, who has advanced very gracefully to his right, with his right hand raised above the shoulder.

At Vadnagar⁴ in Gujarāt, belonging perhaps to the thirteenth century, are two bas-reliefs depicting music and dancing. In the first panel, musicians, nine female and a male, are arranged on both sides of a female figure. Beginning from the left a female dancer is dancing, advancing to her left, a second is playing the tambourine (dapha), while a third is seated on the ground. The fourth, the male dancer with a beard, is dancing with both hands raised above his head, while ✓ the fifth is playing the hand drum (karādivādya, uḍupe) The sixth is playing on the dhola, ^{the} a seventh is dancing, while ^{the} an eighth is playing the flute. The ninth stands with the right hand raised, and the tenth is playing the ^{1.} dhola.

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1. Archaeological Survey of Western India, Northern Gujarāt. PL. 64.

2. ✓ In the Rg-Veda Indra is often compared with a dancer.

"Oh Indra dancer much invoked I, as thy great power is surpassed" I. 130, 7. See also R.V. II, 22, 4; VII, 24, 9 and X, 30, 2. At another place Maruts are named as

dancers. R.V. VII, 20, 22. This reference goes in connection with the origin of Natārāja, see p. 40

The origin of the dance of Naṭarāja lies far back in the hoary antiquity, when the unsophisticated mind of the Vedic priest used to see in thunder, lightning, rain and storm, a certain force, a rhythm, which they could only compare with the grace and the force of a dancer, and thus at once the Vedic priest styled the gods as dancers, and there could scarcely have been a happier simile.¹

A beautiful story is related by Bharata as regards the origin of this dance. Once upon a time Brahmā, with the collaboration of Bharata, produced a drama styled Tripuradāha, eulogising the deeds of Śiva. On the summit of the Himālaya, crowded with the animal world, and resonant with rivulets and falls, where everybody was at peace with everybody else, this drama was staged in the presence of Śiva. Greatly delighted with the performance Śiva described his eventide dance to Taṇḍu - hence it became tāṇḍava.¹ In such environment Tāṇḍava originated.

Various metaphysical explanations of the dance of Śiva are offered by the scholars. No doubt his dance symbolises the everlasting operation of creation - and the energy pervading the essence of the things, but he also dances the dance of destruction and triumph. His exhilarated dance after the deluge has a specific purpose of creation. The

1. For references to dancing god see p.39.

2. Bhāratiya Nāṭyaśāstra, IV. (1-17).

agonies of destruction do not move him, because he destroys only to create something better and nobler. ^{spirit of this} This dance of destruction has been beautifully described by Bharata when he says:

"With the thumps of his feet the mountains go down, and the sea with ~~all~~ a multitude of beings is in commotion. This tāṇḍavanṛtta of Hara at the end of the deluge^q always imparts happiness."

To sum up, ~~he~~ ^{sum} symbolises the general rhythm which marks not only life but universe, or the ~~stamp~~ ^{sum} of the cosmic influences that reach us. He not only symbolises the ethereal dances of the planets and stars, but the rhythm that pervades in lapping waves and the rustling trees and the glint and shimmer of the vast snowfields in the sunshine and moonlight. He symbolises in his dance, the traditions of war; and all that follows in its train, but he also represents peace, contentment and plenty. Indeed he represents the whole sweep of human life in its highest and deepest moments.

The earliest representation of Naṭarāja, however, is depicted at Bādāmi, the ancient capital of the Cālukyas. In ^{the} Cave I, on the right of the shrine of Mahiṣamardinī, there is ^{1.} a small temple of eighteen handed Naṭarāja, dancing the tāṇḍava. In one of his right hands he holds a serpent, a

1. Burgess, Elurā Cave Temples, Pl. XLI, Gopīnāth Rao describes this Naṭarāja as sixteen-handed. Elements of Hand Iconography, II, I, p. 268.

second is held aloft in Karihasta Mudrā, a third holds the
^{1.} damaru, a fourth is held near the chest in Patākā-mudrā. In
^{2.} a fifth he holds vajra, a sixth is whirled in Patākā Mudrā, a
^{3.} seventh holds the pāśa and an eighth is in Sucī-hasta, while
^{4.} the ninth holds the rosary (akṣamālā). In the ^{5.} ^{uppermost} left hand he
 holds the tail of the serpent, in a second the valaya, a

1. Damaru, niḍukku, uḍukku or budbudaka is a peculiar drum, shaped like an hour-glass. A small stick or a piece of lead is attached with a string which is wound round the drum. It is held in the right hand, and a little pressure of the fingers tightens up the braces. The stick or lead strikes both the faces of drum alternately, as the holder turns the drum this way or that way. It is used nowadays by beggars, snake charmers etc.
2. In the Hindu sculptures the representation of the Vajra is in the same form which it had in earlier times. "It is made of two similar limbs, each having three claws resembling the claws of birds and both of its parts are connected together with the handle in the middle." G.N. Rao, Element of Hindu, Iconography, I, 1, p.8.
3. "Pāśa is a noose of ropes employed in binding the enemies' hands and legs. It is represented in sculptures as consisting of two or even three ropes made into a single or double loop." G. N. Rao, Elements of Hindu Iconography, I, 1, p.8.
4. In this pose the projected forefinger points to an object below. Elements of Hindu Iconography, I, p.15.
5. Akṣamālā is the rosary of beads. "The beads are either rudrākṣa or kamalākṣa ^{invariably}, and the rosary is found in the hands of Brahmā, Saraswatī and Śiva, though rarely in association with other deities." Ibid, p.13.

fourth is bound in a fist, two others hold ekatārā^{1.}, a seventh holds the sūla^{2.}, an eighth a skull-cap, and a ninth is crossed over the chest in Karihasta Mudrā^{3.}. He wears a jaṭāmukuṭa and a waist-cloth. On the left the bull is seen lurking and on the right Ganeśa, the elephant-headed god, and a male drummer are represented. The figure, though lacking the dynamic force of Naṭarāja at Elurā, is not without charm.

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The ten handed Naṭarāja at Aihole (655-680 A.D.) is a beautiful example of Indian sculpture. He wears a dhotī, jaṭā^{4.}, mukuṭa, bracelet and armlet. Serpents are entwined round his body. In one of his right hands he holds serpent

1. R. D. Banerjee identifies this instrument as vipā. (Bas-reliefs of Bādāmi, pp.4-5), though obviously it is ektārā of the same kind borne by one of the flying figures in the Cave No. XVII, Ajanṭā.
2. Sūla is the trident which is the favourite weapon of Siva. It consists of a triple metal pike ending in a sharp point, mounted upon a long wooden handle.
3. "The jaṭāmukuṭa is made up of the twists of jaṭās done up into the form of a fall cap. It is formed by taking five jaṭās or braids of hair and tying them into a knot three angulas in height, by curling them into one or three loops, the remaining braids being bound and taken through and left hanging on both sides of the mukuṭa thus formed." G.N.Rao, Bhūṣaṇa Lakṣaṇam, Journal of the Mythic Society, Jan. 1919, p.127.
4. The armlet resembles the coil of a serpent, and is known as ananta.

in a second a hand-drum (ḍamaru), in a third (Tripatākā Mudrā)^{1.}
 he holds the paraśu.^{2.} A fourth is raised (Patākā Mudra) to
 the shoulder, while he holds some indistinct object in a fifth.
 In one of his left hands he holds the tail of the Serpent,
 a second is held aloft (Patākā Mudrā) in a third he holds
 karatāla,^{3.} a fourth is lowered in Gajahasta Mudrā, and ^athe fifth
 is lowered on the thigh. To his left Skanda and Pārvatī,
 and to the right Ganeśa and a lady, probably Gaṅgā, are
 dancing. In the background, a skeleton, probably symbolising
 death,^{4.} is also dancing.

Another interesting image of Naṭarāja is depicted
 in the Daśāvatāra cave at Elurā (A.D. 650-750). Here
 Naṭarāja, wearing a waist-cloth, the jaṭāmukuṭa, and also
 ornaments which consist of bracelets, anklets, etc. is dancing
 with great vigour. He is eight armed. In his right hands
 he holds the hand-drum (ḍamaru), thunderbolt (vajra), mace
 (gadā) and an object which cannot be recognised. One of his
 left hands is held aloft. In a second he holds the crescent

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1. "If the ring finger in the Patākā mudrā is bent down, the resultant pose is Tripatākā Mudrā." Bhāratiya Nāṭyaśāstram, IX, 28.
 2. Paraśu is the battle-axe. It consists of a steel blade which is fitted on a turned, light wooden handle. G.N.Rao, Elements of Hindu Iconography, I. i, p.6.
 3. It is also known as kustar or ciṭṭika. "It consists of two pieces of hard wood, flat on one side and rounded on the other. Clusters of bells on small pieces of metal are placed at the ends, and these make a musical jingle when the kustar is shaken." They are held in the one hand, and the flat surfaces are beaten together by alternately closing and opening the fingers," Popley, The Music of India, p.123.
 4. Burgess, Elurā Cave Temple, Pl. XLIII, fig.5.

moon, in a third pāśa, while a fourth is crossed over the chest. On the right are seated five celestial musicians playing the flutes, cymbals and karatāl, while to the left a sixth musician is playing the drum. Between the legs of ^{1.} Śiva a dancer is to be seen.

A beautiful specimen of Naṭarāja is depicted in the ^{2.} Kailāsa Caves. One of the right hands is raised above the shoulder, while the other holds a vajra. In his left hands he holds a ḍamaru, and a noose (nāgapāśa). On the right, a ^{3.} musician, seated on a lotus pedestal, is beating the pot drum, while on the left stand three female figures. On the top, on either side, devas are hovering in the sky to witness the dance.

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The representation of Naṭarāja does not seem to have been a favourite theme with the artists of Northern India, though in the south-eastern districts of Bengal, many images

1. Burgess, Elurā Cave Temple, Pl. XXI.
2. Burgess, Elurā Cave Temple, Pl. XXIX. The sculpture is very much mutilated.
3. Even in these days large pots are used as drums by the Indian musicians. They are struck upon the bottom and sometimes a piece of parchment is stretched across the mouth. Buddha in his list of amusements forbidden to priests, includes kumbhā-thūnanam as one. Rhys Davids translates it as tom-tom playing, but it may better be rendered as playing ^{upon} pot drums. Dīghanikāya, tr. by Rhys Davids, p.7.



Natarāja. Biḥār. 12th Century.
B. M.

of Naṭarāja under the nomenclature of Nṛteśvara have been unearthed. He is still worshipped in a village called Naṭghar in the Tippera District.

There is a beautiful image of Naṭarāja from Bengal or Bihār in the British Museum. He wears a waist-cloth, while his ornaments consist of Kaṭisūtra, bracelets, necklaces, yajñopavīta of serpents and serpent anklets.^{1.} A muṇḍamāla ~~also~~ adorns his chest. In his two upper hands he holds a pair of serpents while three other right hands are broken. A second left hand is also broken. A third holds the begging bowl (bhikṣāpātra), while the original left hand is crossed over the chest in Gajahasta. On either side stand a dancer and a female drummer. In the background, celestial beings with lotus/flowers, are hovering.

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The Naṭarāja image seems to have served as a basis for the evolution of ^{the} images of other dancing gods such as Krishna, Gaṇeśa, etc.

In the temple of Jogesvara at Devalānā, a village situated at fifty miles from Nāsik, the hall has a central circular panel portraying the dance of Krishna, with the cowherdesses. Krishna is depicted four-armed. In the upper

1. Bhujāṅga valaya is an ornament worn at the wrist by Śiva. It is shaped like a coiled snake. Gopi Nath Rao, Elements of Hin. Ico. I, i, pp.23-24.

1.
left hand he holds the discus (cakra) and in his upper right a lotus bud. With his normal hands he holds the flute.

His right leg is retracted and left ~~has~~ advanced forward. On the right among the four musicians one is playing vīṇā, a second the hand drum (karā-divā-dya), a third the drum, and a fourth the tambourine. Among the musicians, ^{on} to the left, one is clashing the cymbals, a second is playing the tambourine, a third is blowing a trumpet, while a fourth is again clashing the cymbals.
2.

In the same temple there is a panel of three medallions. In one of them the four-armed Krishna, with the mace and discus (cakra) in the upper right and left hands respectively, and a conch-shell (śaṅkha) in his normal hands, is depicted. He wears a waistcloth and a girle^L, and his ornaments consist of a peacock feather mukuṭa (mora-candrikā) circular earrings (tarakī), armlets, bracelets, and necklaces. A group of six boys surround him, four of whom have passed their arms round his arms, and the rest have put their arms round his legs.
4.

1. Discus is the symbol of Viṣṇu and Durgā. "In the first variety, it is shaped like the wheel of a cart, with spokes, nave and all, and is meant to be grasped by the rim." In other cases it is made to resemble a full blown lotus." G. N. Rao, Elements of Hindu Iconography, I, i, p.4.

2. Cousens, The Medieval Temples of the Dakhan, Pl. LV.

3. This is ordinary chank-shell Viṣṇu's Śaṅkha is known as pāñcajanya.

4. Cousens, Ibid, Pl. LV.

PART II

THE REPRESENTATIONS OF THE MUSICAL RĀGAS IN PAINTING.

I N T R O D U C T O R Y

The history of classical Indian painting beginning from Ajanṭā covers roughly two thousand years. In this actual record, however, there are many gaps - one being in the early and later paintings of Ajanṭā. The greatest hiatus extends from the paintings at Raṅgamahal, Kailāsa, Elurā, to the illustrated Jain manuscripts of Kalpasūtras and Kālakācāryakathās, which are the earliest known examples of Indian painting on paper. This gulf is, however, bridged by a few Buddhist palm-leaf manuscripts of Prajñāpāramitā painted in Bengal and Nepal. This should not, however, lead us to believe that there was public apathy towards the graphic arts. On the contrary, there are literary references, which prove beyond any doubt, that wall-painting (bhitticitra) and miniature painting on wooden panels (phalakas) and cotton cloth (paṭṭas) were fairly common. It was, however, in Rajasthāna and the Himālayas, which were comparatively inaccessible to ^{the} ~~A~~ Mughal influence, that the old traditions of Indian painting remained inviolate.

Rājput painting has a close relationship with the vernacular poetry (Brajabhāṣā) which flowered in the wake of the Vaiṣṇava revival. The time when these paintings were executed was surcharged with the spirit of Bhakti. The poets composed verses to immortalise the loves of Krishna, the musicians sang in melodious and soul-stirring voice his escapades with the gopīs, and the painters painted the scenes of his sports and dalliances. Throughout the Vaiṣṇava literature, the hero is Lord Krishna, whose amours with Rādhā, the divine cowherdess, and gopīs, the herd-maidens of Gokul, have been described with much vividness and charm. It was in Braja, the land of cowpens, that in the late sixteenth century arose a school of poetry passionately devoted to the Krishna cult. It was founded by Vallabhācārya and his son Viṭṭhala-nātha. Amongst their followers may be mentioned the names of Sūradāsa, the blind bard who dedicated the services of his muse to the worship of Krishna, and Bihārī who followed closely the example of Sūra and threw a mystic glamour over the amours of Krishna. Another distinguished disciple of this school was Mīrābāī who gave up everything that she possessed to him, and sang in melodious notes, "mere to Giridhara Gopāla dūsarā nakoī - Mine is Giridhara alone, I have no other relations." To these poets Krishna was the Supreme Deity from whom emanates the whole creation and who lovingly takes care of living beings. Rādhā, on the other hand, symbolised the human soul offering her mind, body and soul to him. The religion taught by these

Vaiṣṇavas inculcated an absolute surrender of one's self to the service of Krishna. This stirring in the hearts of men was a reaction from the rigid philosophy and cold intellectualism of the Brāhmaṇas and the meaningless and very often abominable practice of ^{the} Tāntrics. It sought something more - someone who could be worshipped, loved and hear complaints. In Krishna was found the ideal which fulfilled all their expectations. His life was an antithesis to asceticism and its implied denial of life. Once they discovered him the Vaiṣṇavas clung to him like suppliants and henceforward their literature, their music, their dancing and their painting, were all governed by the sole motive to glorify the life of their hero, Lord Krishna.

Such was the atmosphere when the Rājput painters began to give visual expression to their bhakti by a series of paintings which were commonly designated as Rāgamālā or 'Garland of Rāgas'. Here under the pretext of delineating the musical modes in colour, they have represented the love of Krishna and Rādhā in various phases of union and separation. But before we take up the theme of the Rāgamālās any further, we shall make an attempt to give the technical definition and historical development of rāga.

(1)

The word rāga is derived from the root 'rañj', to be dyed or coloured, to redden, glow, to be affected or moved, to have the passion or feeling roused; hence rāga in music means, the 'colour' of mind, i.e. emotion.^{1.} The commentator of the Saṃgītarat-nākara defines rāga as a "musical piece that evokes admiration, either by the excellence of seven notes (svaras) or the varṇa, or by the different species of dhvanis (implied meaning)^{2.}" Thus rāgas and rāgiṇīs are not only known by their technical definition but also by the moods they express and evoke.

In the present state of our knowledge about Indian music, it is difficult to say when the system of rāgas and rāgiṇīs first came into existence. The scrappy references to Indian music in literature do not supply us with sufficient information regarding the origin of rāgas. We make our first acquaintance with rāgas in the Pañatantra. In a dialogue between the musical ass and a jackal, the former mentions thirty six varṇas which might imply the thirty six traditional

1. Its analogue in English will be, "whatever gives colour to a piece of music; and (since) this may be according to circumstances - melody, harmony, counterpoint or instrumentation, but most of all harmony." Fox Strangways, A.G.: The Music of Hindostān, p.107.
2. Saṃgītaratnākara, II, p.150. Poona, 1897. Almost the same definition of rāga is given by the author of Rāgaviveka. See: Saṃgitasārasaṃgraha, p.35. Calcutta, 1875.

1. rāgas, But the Pañcatantra does not mention their names, of these thirty six rāgas.

The first singers of rāgas were, however, the eighty-four Siddhas of the Vajrayāna school of Tantric Buddhism, the first of whom Sarahapā flourished in 633 A.D. 2. These Siddhas composed verses in different rāgas of which a list is given below, with the names of the Siddhas in brackets. The list has been culled from the Baudha-gāna-o-dohā:

1. Rāga Gavaḍā	(Virūpā, 8)
2. " Aru	(Guṇḍarīpā, 9)
3. " Gujjarī	(" 11)
4. " Paṭamañjarī	(Bhūsuka, 12)
5. " Devakarī	(" 16)
6. " Desākha	(Kaphapā, 19)
7. " Bhairavī	(Sarahapā, 57)
8. " Kāmōda	(Bhūsuka, 42)
9. " Dhanāsi	(Ḍombhipā, 25)
✓ 10. " Rāmakrī	(Sāntipā, 27)
11. " Varāḍi	(Bhūsuka, 36)
12. " Sivari (Asāvari)	(Sāntipā, 31)
13. " Valāḍḍi	(Savarapā, 43)
14. " Malārī	(Bhūsuka, 47)

1. Pañcatantra, quoted by Fox Strangways in The Music of Hindostan, p.82.

2. The Journal of Bihār and Orissa Research Society, XIII, 3, p.346-47. Rāhula Sāṅkrtyāyana, however, takes Sarahapā to be a contemporary of Dharmapāl (769-809), Gaṅgā, January 1933, p.224. xiv.

15.	Rāga Mālasī	(Sarahapā, 60)	
16.	" Mālasī Gauḍa	(Kaphapā, 61)	
17.	" Vāṅgalā	(Bhūsuka, 66)	1.
18.	" Rāgani Veda	(Jalandharapā)	

Another figure of great importance in the history of Indian music is Jayadeva, who has epitomised his lyrical gifts in the immortal Gīta govinda— a book of rare charm, extreme sensibility and delicacy. He has assigned to each of its constituent parts a definite rāga and tāla. For the first time the rāgas seem to have been used with the definite purpose of setting forth in terms of lyrics the 'colour' of the mind. Indeed, the rāgas are used as definite elements in the design of songs. Thus, slighted Rādhā (Gita, VII, 15) and flouted Krishna (Gīta, III, 7) give vent to their emotions in Gurjarī, though at the same time it has been also used to express the feelings of prayer and laudation of God in His various incarnations (Gīta I, 2). Rāga Vasanta has been used by Jayadeva to describe the beauties of ^{the} Spring, and also the amorous sports of Rādhā and Krishna (Gīta, VII, 14). Mālava is used only twice in the Gīta and that, too, in diametrically opposite senses;^{2.} firstly, in the invocation and prayer of God, and secondly, in describing the intense longing of Rādhā

1. Gaṅgā, Jan. 1933, p.53.

2. Gīta, I, 1; and II, 6.

1. to meet Krishna. Gauḍa Mālava (Gīta, VII, 13) is used to express the lamentations of Rādhā at the delay caused by Krishna. 2. Gupakarī (Gīta, I 11) expresses the same sentiment. In Kedārā (Gīta V, 11) the poet sings the exhortations of the confidante to Rādhā to meet Krishna at the trysting place. Deśākha (Gīta IV) describes in mournful tune the condition of Rādhā after her separation from Krishna. Varāḍī (Gīta, V, 10) describes the suffering of Krishna after his separation from Rādhā. Rāmakalī (Gīta I, 4) is used for singing the amorous dalliances of Krishna, and Rāga Karnaṭaka (Gīta IV, 8) describes in glowing terms the unhappiness of Rādhā.

Another important personality in the history of rāgas is Sārṅgadeva. The rāgas according to him are two hundred and sixty-four. 3. His classification of rāgas, however, has long since become obsolete, though there are some rāgas mentioned by the author of the Saṅgīta ratnākara which find representation in the Rāgamālas. We give below a list of such rāgas with ¹⁵their respective sentiments: *they evoke.* 4. Mālaśrī and Takka express the sentiments of heroism, fury and wonder. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 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2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174

1.
Bhairava expresses the sentiment of disgust and terror,
2.
Varāṭī and Gurjarī the sentiment of love, Hindola the sent-
3. iments of heroism and wonder, ^{and} while Dhannāsi expresses the
4. sentiments of terror and heroism. Kakubhā and Asāvarī
5. express the pathetic sentiment, and Lalita is used to express
6. the sentiment of heroism.

It is remarkable, however, that though some of the rāgas of the Saṃgītaratnākara form the basis of representation in the Rāgamālās, yet the sentiments they evoke are not the same as originally intended by Śārṅgadeva. The reason for such a departure is quite obvious. The surging tide of Vaiṣṇavism had subordinated all other sentiments to the one dominating sentiment of love. Poetry reflected the spirit of the age and music under the form of Kīrtana, a necessary part of the Vaiṣṇava ritual, expressed the amours of Krishna and Rādhā, their quarrels and reconciliations, their unions and separations. The painters also followed the same theme, and the Rāgamālās, therefore, naturally expressed the sentiment of love (Śṛṅgāra) in preference to all other sentiments.

It is difficult to say whether rāgas were the outcome of poetic fancy, or were derived from folk-songs and mystic

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1. Saṃgītaratnākara, II, 79-81.
 2. Ibid. " 86 and 89.
 3. Ibid. " 95.
 4. Ibid. " 100.
 5. Ibid. " 111 and 113.
 6. Ibid. " 176.

songs. The traditional Hindu view ascribes four sources to rāgas. They are (a) popular local songs, (b) poetical creations, (c) the devotional songs of the mystics, and finally, (d) the compositions of the scientific musicians. We shall discuss each of these sources separately.

(a) It is within reason to suppose that many of the traditional rāgas originated from the local songs as their very nomenclature suggest. For example, Mālavī^{1.}, Khambhāvātī^{2.}, Devagandhārā^{3.}, Kānhrā^{4.}, Vilāvala^{5.}, Āsāvarī^{6.}, Kedārā^{7.}, Bāṅgālī^{8.}, Gauḍī^{9.}, Kannaujī^{10.}, Bhūpālī^{11.}, Saurāṣṭrī, all suggest that there

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1. It has originated from Mālavā in central India.
 2. This rāgiṇī has probably originated from the Cambay Town (State of Cambay) situated at the head of the Gulf of Cambay.
 3. This rāgiṇī as its name indicates, has originated from ancient Gandhāra, the modern N.W.F. Province.
 4. This rāgiṇī is probably derived from Caṃrnatīc, the Canarese country. The ancient name of this country was Kannada, also called Karnāta.
 5. This rāgiṇī originates from Velāvali which now forms a part of the district of Midnapore. Its present name is Beercool.
 6. It seems to have originated from the tribal songs of the Sabaras. Its first use was made by Sāntipā one of the eighty-four Siddhas. It is quite possible that Sabarapā, another Siddha, brought this rāga into being. Gaṅgā, Jan. 1933, p.247.
 7. Apart of the Himālaya where Siva is worshipped under the name of Kedāra.
 8. This rāgiṇī comes from Gauḍa the central part of Bengal.
 9. It has originated as its name indicates, from Kanauj, an ancient city in Farrukhabād District, United Provinces.
 10. Bhopāl is the capital of the modern State of Bhopāl.
 11. Belonging to or relating to the District ^{of} Surat.

were at first local songs which were given the names of rāgas by musicians.

(b) It can safely be concluded that some of the rāgas emerged from the poetic fancy of some of the musicians. The most obvious examples of such rāgas are *Hiṇḍola* 'swing'; *Dīpaka* 'that inflames' *Vasanta* 'spring'; *Lalita* 'tender' and *Vibhāsa*. In designating these rāgas poetic fancy of the musicians must have soared high. No pains seem to have been taken to evolve any musical theory to prove the emotional value of these rāgas; they only took into account their appropriateness to proper occasions or their effect on the body or their affinity with the various affections of the spirit or aspiration of men.

(c) The third source of rāgas as we have already mentioned is the devotional songs of the yogīs and worshippers. Such songs when incorporated among the rāgas were named in such a way that their connection with devotion and yoga became apparent. *Yogī*, *Bhairava* and *Bhairavī* seem to have originated in this way.

(d) The compositions of musicians form the fourth source of the rāgas. These compositions were often designated after the name of the musicians. *Rāmakalī*, for example, which was originally known as *Ramakṛti* suggests that it was composed by some musician named *Rāma*. Similarly *Sāraṅga*, as its name suggests was the creation of *Sārṅgadva*, a great exponent of Indian music.

A question of great importance, which needs consideration in connection with rāgas, is the origin of dhyānamantras. We have already observed ^{that} Sārṅgadeva has assigned ethōs to each of his rāgas. At a later date - we are unable to say exactly when - some writer, probably Hanumān, evolved a system of dhyānamantras by which ^{the} rāgas and rāgiṇīs were visualised. This, however, was no innovation; it simply incorporated the prevalent practice of Indian artists to visualise deities for their portraiture. The medieval Sādhnamālās contain mantras, which give in great detail the procedure of visualising the deities. This seems to have encouraged the musicians also, who considered their rāgas and rāgiṇīs to be gods and goddesses, to evoke whom dhyānamantras were required. In the representations of the rāgas and rāgiṇīs in painting the dhyānamantras were usually written in Hindi, though occasionally Sanskrit ^{1.} verses were also used. We give below some of the most common mantras in Sanskrit which seem to have served as the basis of some of the rāgas and rāgiṇīs in the Rāgamālās:

(a) Bhairavī:

"In a beautiful house built of crystals and situated in the midst of a lake, Rāginī Bhairavī, with large eyes, is worshipping Siva with lotus flowers. She used correct note ^{2.} in her song! Such is Rāgiṇī Bhairavī."

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1. Johnson Collection, India Office, Book 39.
 2. Sangītasārasaṅgraha, p.44.

This is exactly the form of this Rāgini^{1.} depicted in the Rāgamālā.

(b) Toḍī:

"Her straight body, as fair as the kunda flower and snow; ~~it~~ is besmeared with camphor from Kāsmīra. Thus Ragini Toḍī with a vīṇā, is pleasing the deer."^{2.}

(c) Āsāvarī is described by Hanumān thus:

"She is seater on a rock, on the summit of Mt. Śrī-kaṇḍa. Her dress is made from the feathers of a peacock's tails. A beautiful necklace made of elephant-pearl (gajamuktā) is about her neck. She has serpents on her body attracted from sandal tree. This is Āsāvarī with blue complexion."^{3.}

Mālavaśrī:

"Seated under the mango tree with a red lotus, her straight body^{is} a-glisten. A soft smile is playing on her lips. She is Mālavaśrī."^{4.}

Rāmakalī:

"Her sapphire-like body is shining with the light of ~~the~~ golden ornament. Though her husband has fallen at her feet still Rāmakalī keeps up her pride."^{5.}

1. B.M. Or. 2821, fol. 2.

2. For its representation in painting see Or. 2821, fol.

3. Sangītasārasaṅgraha, p.78.

4. Ibid p.38

5. Ibid p.45.

(2)

In this sub-section we shall make an attempt to consider the question ^{as to whether it} - ~~whether any~~ Rāgamāla paintings existed in Ancient India or ~~they~~ were an innovation of Rājput painters of the sixteenth century.

We cannot say with any certainty of the existence of such painting in ancient India as no direct reference to them is to be found. There are, however, evidences in technical literature on art and dancing, which may imply the existence of such kind of painting. We shall examine some of these references.

That there exists a relation between colour and sentiment was first recognised by Bharata who has assigned a particular colour to each of the Vāsas. Thus, "red, black, white, dark (śyāma) are associated not unreasonably with the furious, terrible, comic, erotic and pathetic sentiments, although it is difficult to explain why horror is dark blue (nīla), wonder is orange, and heroism is yellow."¹ Whether this relationship between colour and sentiment forms also the basis of the Rāgamālās is difficult to say. This much, however, can be said without hesitation, that the assignment of different colours to different rāgas in their dhyānamantras is obviously the effect of Bharata's teachings.

Another reference to such painting (if we may be allowed to take the meaning of the word Vainika, lyrical, in a

1. De¹, Sanskrit Poetics, II, p.344.

broad sense) is made in the third part of the Viṣṇudharmottara
 1. Purāṇa. What these lyrical paintings actually were we have
 no means to discover. The Vaiṇika (if taken in a wider
 sense) does appear in the frescoes of Ajanṭā, Bāgh and
 Sittannavāsai where some paintings were executed solely to
 express the ecstatic joys of mankind in music and dancing.
 In this sense the Rājput Rāgamālās are the continuation of the
 Vaiṇika paintings for they also express the joys of humanity.

Another important reference to such paintings is
 2. made by Sri Kumāra, the author of the Śilparatna, who, in the
 list of paintings which were not to be executed on plastered
 3. walls, includes also rasacitra or sentiment-painting. This
 rasacitra is a kind of painting somewhat similar to the
 4. Rāgamālās and nāyaka-nāyikā bheda illustrations.

(3)

We have already observed the influence of the
 Vaiṣṇava revival on the paintings and have also noted how
 Krishna came to be regarded as a personal god in whose
 service the devotees were required to devote their body and

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1. The Viṣṇu-dharmottaram, tr. by Stella Kramrisch, p.45.
 2. Śilparatna, Citralakṣana, S.143.
 3. Sri Kumāra's remarks that rasa citras were unsuitable for
 wall painting indicates that this kind of painting existed
 in or probably before his time.
 - ✓ 4. Coomaraswamy, Citralakṣana, A-shutosh Memorial, Vol.I,
 p.60.

soul. Symbolically represented Krishna was the Supreme God to unite with whom the soul symbolised by gopīs strove hard. To put this ideal more bluntly before the people the Vaiṣṇavas developed the system of nāyaka nāyikā^b pheda, which expresses the sentiment of love between the hero and heroine, their amorous dalliances, their separations and unions, and their feigned quarrels. The Rāgamālā paintings also could not escape this tendency, and most of them represent the perennial theme of love between Krishna and Rādhā.

1.
Among the eight nāyikās, two are very often represented in the Rāgamālā series. The first is Abhisamdhitā who persists in prolonging her pride even after being persuaded by the hero to relinquish it. 2.
Rāgiṇī Rāmakalī is the typical example of this nāyikā. Practically in all Rājasthānī Rāgamālās, this Rāgiṇī is represented with her face averted from her husband who, in order to reconcile her, touches ^{her} his feet. The second is Proṣitapatikā nāyikā, who suffers the pangs of separation due to the absence of her husband. Rāgiṇī Kāmoda is represented in Or.2821, fol.31 as a Proṣitapatikā, who is shown suffering in the absence of her beloved.

Keśava dāsa

1. The eight nāyikās according to Coomaraswamy are: Svādhīnapatikā, utkā, Vāgakaśayyā, Abhisamdhitā, Khaṇḍitā, Proṣita-patikā, Vipralabdhā and Abhisārikā, Rasikapriyā, p.88.

2. See B.M. Or. 2821, fol.10.

In the treatment of some of the ^{pictures} ~~rāgini~~ the mystic tendencies of Yoga as a step towards the attainment of union with the beloved are observed. Thus, ^{1.} Rāgini Devagandhārī practises Yoga uttering the name of her husband all the time, with the sole object of gaining the love of her husband. The same tendency is observed in the treatment of Rāgini ^{2.} Malārī who, also troubled by the pangs of separation, practises Yoga.

(4)

The Rāgamālā paintings are also noted for their sympathetic understanding and treatment of ^{the} human figure. Men are always represented according to the ancient tradition of ^{the} Hindus. They are tall, broad shouldered, with massive jaws and ample chests. Their well developed muscles are rendered smooth and straight. The treatment of their long hands with the fingers twisted in various mudrās and lofty foreheads, large eyes and soft skin, proclaim in unmistakeable terms the traditions of Ajaṇṭā. The women represented in these paintings also conform to the ancient Indian type. They are medium-sized, with slender waists, well developed breasts and large eyes. In their sensitivity and shyness the influence of ancient art bespeaks itself. To the Rājput painter, the

1. B.M. Or. 2821, fol.16.

2. Ibid. fol.32.

woman had a decorative value, and they struggled to reproduce every turn of her head, every gesture of her hands, and every curve of her body. They took great pains to decorate her with beautiful trinkets. To them woman was the most wonderful and charming creation of the God, and hence they thought it their sacred duty to show her form at its best advantage. This woman worship is unparalleled in Indian art, except Ajanṭā.

Nature in the Rāgamālās is treated with deep sympathy and understanding. It is no doubt true that nature as depicted in these paintings is seldom awe-inspiring. It is always represented as a benevolent deity - its mood changing with the mood of humanity; it is always pleasant, always helpful. Take for instance the treatment of nature in Vasanta Rāga. Here even the trees dressed in the garment of new leaves participate in the joys of men expressed in dancing and music during the Spring. In the representation of Madhumādhavī Rāgiṇī the clouds thunder, the lightning flashes, not to hurt the heroine, but to enhance her love-desires.

The animals are never treated with cruelty, and nowhere in ^{the} Rāgamālā they may be seen as objects of hunt. The birds and animals behave like pets, and even a tiger lies couchant near Baṅgālī. The deer, by nature a very sensitive creature, does not feel shy to approach Ṭoḍī. The peacocks

¹the
 dance round Vāgiṇīs fearlessly. Even snakes loose their
 venom, and approach Asāvarī, who strokes them. In these
 paintings is depicted the world of the Vaiṣṇavas, ideal and
 human we may call it, where every man has a right to live and
 love. How could there be any repugnance for dumb creatures
 in such a world?

(5)

The earliest known examples of the Rāgamālā pictures
 are a series of twenty three rāgiṇīs.^{1.} The place of their
 origin is not finally settled, though it has been suggested by
 Coomaraswamy that the Rājput primitive Rāgamālā dates somewhat
 before and after 1600 A.D.^{2.} and probably belongs to a school
 of painting that flourished at Oṛchā and Datīā. This
 suggestion, however, is based on the general character of the
 architecture represented in their paintings, and on the
 language of the verses inscribed on them. The difficulty in
 determining the age of these paintings is the fact that some
 of the later paintings are also executed in the same
 (primitive) style. For example the set of ¹the rāgiṇī paintings
 in ¹the French Collection, though endowed with all the features of
 primitives, such as pom-pom decorations, use of transparent
 orphanis by women etc., obviously belongs to a later date, in

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1. Coomaraswamy, Rājput Painting, I, p.12, (~~Besten Museum~~)
 2. Catalogue of Indian Collections, V, p.3.

all probability, as late as the eighteenth century. Book 43 of the Johnson Collection (India Office) bearing a seal of 1170 A.H. is another instance of Rājput "Primitive", about the date of which we are left in a quandary. At the first glimpse, the extreme simplicity of colours and the excessive use of pompous may lead one to assign them an early date. But their striking resemblance with the miniatures in the French Collection leaves no doubt that they belong to the eighteenth century.

The most flourishing period of the rāga and rāgini paintings is the seventeenth and eighteenth centuries, and to this period most of our Rāgamālā paintings belong. The chief centre of Rājput painting was Jaipur, which produced two types of the Rāgamālās, one bearing the strong Mughal influence, and the other executed in the purer Hindu tradition. To this period, probably to the late 17th century, belongs Or.2821 in the British Museum. Coomaraswamy suggests Orchā, as the probable place of its origin. His suggestion is based on two grounds. Firstly, the delineation of the architecture bears resemblance with the architecture of a certain palace at Orchā, and secondly, the language of the inscriptions bespeaks¹ of Bundelkhand. We, however, beg to differ from Dr. Coomaraswamy. The architecture depicted in these paintings² is obviously Jaipurī, and the language of the inscribed

1. Coomaraswamy, Catalogue of Indian Collections, V, pp.44-45

2. Hurlimann, Picturesque India, Plate 247. Here the architecture of the portico of a palace is exactly the same as depicted in these paintings.

verses does not prove anything definite. It is quite possible that the poems might have been composed in Bundelkhaṇḍ and the paintings executed at Jaipur. The classical example is that of Keśavadāsa's Rasikapriyā, which, though composed in Bundelkhaṇḍ was largely used by the Pahārī painters to inscribe their paintings.

Equally important centres as Jaipur which produced the Rāgamālā paintings were Delhi, Agra and Lucknow. They were executed in the Mughal style and are more decorative than religious. Krishna appears lesser and lesser on the scenes, and the pictures are more of human interest than divine. To one of these schools (we cannot say to which) belong the Books 42, 43 and 44 of the Johnson Collection. The names of the painters are superscribed at the bottom of the pictures contrary to the Rājput practice. Even their dhyānamantras are inscribed in Persian. It is obvious that these paintings have drifted from the original Rājput traditions. The rāgas and rāgiṇīs have been classified in different ways and new dhyānamantras are used to visualise them.

The ⁿineteenth century is the period of decadence for the Rāgamālā paintings, and to this period belong ^{the} albums Add. 26,550, Or. 8838 and Or. 8839 (British Museum). They seem to be the copies of some older paintings. Their composition lacks all sense of rhythm and vitality; they look more like bazaar pictures which can still be bought in the markets of

Nāthdwārā, the premier place Vaiṣṇava place of pilgrimage.

Dr. Coomaraswamy suggests Jaipur as the probable place of ~~its~~ ^{the} origin of Add. 26,550 on the strength of some linguistic ^{1.} affinities with the Jaipurī dialect.

The representations of ^{the} rāgas and rāginīs do not seem to have found favour with the Kāngrā artists, and so far no inscribed rāga painting has been discovered from that locality, though motifs from the Rājasthānī Rāgamālās such as Rāmakalī Rāginī (a man falling at the feet of ^{his} ~~her~~ ^{wife} husband) is represented in the Kāngrā paintings in illustrating the Abhi-saṁdhitā Nāyikā. The lady and peacock motive, which form the subject matter of Rāginī Kakubhā, and at times of Madhumā dhavī, was equally favoured by the artists from ^{2.} Kāngrā.

Another important branch of Pahārī school which produced Rāgamālā, was the school of Basohlī, so named by Ghosh and Gangoly. The latter described this school thus: "The pictures which are associated with the Hill State of Basohlī (near Kāngrā, at one time the seat of the Balauriā rājās) easily distinguish themselves from those of Kāngrā, by the types of the figures, as also by a masculine type, which almost borders on coarseness of treatment as contrasted with

1. Coomaraswamy, The Catalogue of Indian Collections, V. p.45.

2. Coomaraswamy, Catalogue of Indian Collections, CCCCIV, p.204, CCCCVI etc.

the charming refinement of the Kāṅṛā pictures." ^{1.} According to Ghosh most of the rāga and rāgīnī paintings hitherto ascribed to Jammu School by Coomaraswamy come from Basohli. Thus the representations of Gūjarī, Rāmakalī, Devagandhārī, Devagirī, Bharmaṇḍa in Coomaraswamy's 'Rājput Painting' are ascribed ^{2.} to Basohli. ^{3.} Ghosh claims considerable antiquity for some of these paintings. The archaic type of these paintings, however, cannot be a great proof of their antiquity as we have already shown in connection with ^{the} Rājput primitives.

(6)

After having considered the development of rāgas and rāginis in music, and noted the different schools of painting which executed ^{the} Rāgamālās, it would not be out of place here to know something of their technique, especially of the primitives, which though not so refined and highly finished as some of the later, are obviously works of great merit. As regards their wonderful outlines which never pretend to delineate exact forms, but only suggest them, or with regard to their wonderful colouring, these productions stand unequalled.

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1. Gangoly, Masterpieces of Rājput Painting, PL.XIX.
 2. Ghosh, The Basohli School of Rājput Painting, p.6.
 3. He classes some of them with the Rājput primitives of late sixteenth and seventeenth centuries. Ibid, p.5.

In the words of Coomaraswamy, "Their most obvious features are the great vitality of the drawing and colour; the former analytic, or abstract, not so much representing forms as *designating* (suggesting) them with maximum economy of means, the latter glowing like enamel, and used with organised skill to establish the ⁿplaces. The painter is not concerned to create picturesque effects, but to state all the facts clearly. Leaving these to evoke their appropriate and inevitable emotional reactions....."¹ The ideal of the painter of the Rāgamālā is reflected in the portraiture of Rāginī Bhairavī (B.M. Prints & Drawings, 1924 - 12-28-01) The artist has neither taken much care to delineate the forms of the heroine and her attendants in great detail, nor ~~has~~ he ~~has~~ been affected by the naturalistic tendencies of the Mughal artists, especially in the treatment of landscape and animals. To him, like the rest of his school, the function of art was not confined merely in portraying the outer semblance of man's life in brilliant colours and correct outlines, but to depict chiefly that feeling and under-current of emotion which agitated the minds and hearts of the people amongst whom he lived. Rāginī Bhairavī and her attendants are simply borne away by the current of bhakti. It is the feeling of reverence and joy that the painter has tried to depict.

1. Coomaraswamy, *A History of Indian and Indonesian Art*, p. 129.

Neither the subtle application of colour nor the minute decorative designs are the points which the artist wants to emphasise. It is a particular emotion - the emotion of bhakti - that he has tried to express and it is from this standpoint that he wants to be judged. Through such paintings are manifested the age, the religion, the philosophy & the life of the people. In a word the style reflects the age.

But this was a passing phase. This spontaniety in the execution of outlines seems to have been greatly controlled in the later paintings. In some of the paintings from the Johnson Collection hung in the Reading Room of the India Office,^{1.} the painter has taken great pains in drawing the outlines. A more natural tendency in the delineation of the human figures, as well as in the treatment of landscapes and animals is clearly noticeable. The advent of the Mughals had taught the artists to care more for the fineness of execution than the simple statement of facts. As time rolled on the first passionate enthusiasm of the bhakti cult began to cool down. No longer the painters thought much about evoking the religious sentiment in the hearts of the people. Art was no longer confined entirely to the services of religion. It was also required to satisfy other cravings of men than the religious instinct alone. Such a change in outlook is clearly

1. India Office, Reading Room, folios 154, 256, 258, 260, 263 and 264.

reflected in the treatment of costume furniture, etc. in the later paintings. In the early Rāgamālās much care was not taken in drawing the draperies and filling them with the minutest decorative designs. In the 18th century, however, every care was taken by the artists to paint the costume with great fineness and accuracy. In one word the style of early Rāgamālās is passionate, of the later, more decorative and less sentimental.

With the dawn of the nineteenth century begins the decadence of Rājput paintings. The passionate style of the early Rāgamālās, the more mundane and decorative style of the seventeenth and eighteenth centuries, are both ruled out and the resultant style verges on coarseness. The delineation of the human form is obviously crude and the colours have no longer the freshness and brilliance of the early paintings. The treatment of costume and jewellery also lacks refinement and variety. No care is taken to depict the details of architecture, and often the decorative motifs, such as lotus lake in the foreground, lack the charm of the early paintings. Indeed, this style reflects the turmoil of the age to which it belongs.

(7)

In this sub-section we come to the most important part of our thesis. We describe in the following pages the representations of the thirty six rāgas and rāginīs as

depicted in the Rāgamālā series. Each painting representing a particular rāga or rāgiṇī is taken separately and its important features described. Particular care has been taken in translating the inscribed verses which are in Brajabhāṣā. An attempt has been made to give a literal translation as far as possible.

Johnson Collection - Book 39.

This album contains thirty-six folios of the rāgas and rāgiṇīs done in a crude style of the late 18th century. At the top of the miniatures dhyānamantras in Sanskrit and Brajabhāṣā in Devanāgarī. On the back, verses to be sung in particular rāga are inscribed.

Fol. 1: Ṭaṅka - A sleeping lady, the hero standing outside.

Fol. 2: Dakṣiṇa Gurjarī - A lady seated with a naked sword.

Fol. 3: Bhūpālī - A woman stands in a room.

Fol. 4: Desakārī - The couple seated comfortably enjoying conversation.

Fol. 5: Mallārikā - A lady with a vīṇā

Fol. 6: Megha - The hero with attendants and musicians.

Fol. 7: Āsāvarī - A lady pulling a snake by its tail coiled round a tree.

Fol. 8: Dhanāśrī - A lady drawing a portrait.

Fol. 9: Mālaśrī - A lady with a lotus flower.

Fol.10: Mālava - The heroine with her hands around her lover's neck.

Fol.11: Vasanta. Krishna stands in a garden.

Fol.12: Srī Rāga. The hero witnessing the dance with his courtiers.

Fol.13: Naṭa. The hero standing with his horse.

Fol.14: Kāmoda. The heroine standing in a garden.

Fol.15: Deśī. The hero sleeping, the heroine seated at his head.

- Fol.16: Kānaḍā. The hero seated with an elephant's tusk; the bards standing round him; the elephant in the foreground.
- Fol.17: ^{Kēḍārā} Siva-pujā. A snake coiled round the heroine's neck.
- Fol.18: Dīpaka. The hero with flames on his head seated before the heroine.
- Fol.19: Lalita. The heroine sleeping, the hero going away.
- Fol.20: Paṭamañjarī. The heroine seated with two hand-maids.
- Fol.21: Deśākhyā. A lady stretching herself, an attendant seated before her.
- Fol.23: Vilāvala. Three scenes: the hero seated on a caukī; the heroine with blue complexion arranging her earrings and a room furnished with a bed.
- Fol.24: Hiraḍola. The hero and heroine swinging.
- Fol.25: Kakubhā. The heroine sending a message to the hero seated outside.
- Fol.26: Guṇakarī. The couple conversing in the garden.
- Fol.27: ^{Ad Guṇ dī-} A lady seated on a rock.
- Fol.28: Sambhāvatī. A woman seated in a garden with a vīpā.
- Fol.29: Todī. A lady with black bucks and fawns.
- Fol.30: Mālakōṣa. The hero with his soldiers.
- Fol.31: Saindhavī. Śiva-pūjā.
- Fol.32: Varāḍī. A caurī-bearer behind the hero.
- Fol.33: Vaṅgālī. The heroine with a trident standing in the garden.

Fol.34: Bhairavī. Siva-pūjā.

Fol.35: Madhyamā. The hero embracing the heroine.

Fol.36: Bhairava. Siva seated on the summit of a mountain.

Johnson Collection - Book 43.

This volume contains twenty-five miniatures of the rāgas and rāgiṇīs. The technique, however, is rather crude. A remarkable point in these miniatures is the excessive use of pom-pons as ornament by the women - a characteristic phase of the Rājput primitives. There is an interesting note at the top of the page giving the list of the miniatures, ~~and~~ that the album was bought at Benares by one Ibrāhīm'Alī Khān for Mr. Richard Johnson. On the last but one page there are two seals; one bearing the name of Qāsim Alī A.H. 1170 (A.D. 1756-57) and the other that of Ibrāhīm Alī A.H. 1171 (1757-58)

1. ⁴⁵
Whatever may be the exact date of purchase, this set belongs to the early part of the 18th century. It is difficult to determine its place of origin, though it may be Jaipur. The set has a striking resemblance to the rāgiṇī pictures in the French Collection.

The size of the miniatures is roughly 7" x 4 $\frac{3}{4}$ ", and each has its description superscribed at the top in Persian. The reverse is always inscribed with descriptive verses in Urdu and Hindī.

1. Stchou^urkine assigns the middle of the 17th century to these miniatures.

See La Peinture Indienne, p.207, Description of Plate LXXIV.

- Fol. 1: Bhairava. The hero with a wine cup; the heroine seated before him.
- Fol. 2: Bhairavī. Śiva-pūjā.
- Fol. 3: Paṭamañjarī. Two ladies conversing in a room.
- Fol. 4: Lalita. The heroine has retired to bed; the hero is leaving the room.
- Fol. 5: Mālakausa. The hero is seated with a wine-cup. The heroine sits before him.
- Fol. 6: Khambhāvatī. Brahma-pūjā.
- Fol. 7: Mālaśrī. A lady picking the lotus flower from a lake.
- Fol. 8: Rāmakalī. The hero has fallen at the feet of the heroine.
- Fol. 9: Vilāvala. The heroine is arranging ^{her head ornament} with the help of a mirror.
- Fol. 10: Ṭoḍī. The heroine attracting the deer by her music.
- Fol. 11: Desākha. Wrestling scene.
- Fol. 12: Deva-gandhāra. An ascetic doing penance. A black buck and fawn on either side.
- Fol. 13: Madhumādhavī. Lady feeding a peacock.
- Fol. 14: Dīpaka. The hero with a wine cup; the heroine seated before him.
- Fol. 15: Dhanāśrī. The heroine writing on a wooden panel.
- Fol. 16: Vasanta. The hero dancing in the garden.
- Fol. 17: Kānhṛā. The hero mounted on an elephant.

- Fol.18: **Srī Rāga.** The hero seated on a stool, conversing with an ascetic with a *viṇā*.
- Fol.19: **Pañcama.** The hero receiving betel leaves and a rosary from the hands of a courtier.
- Fol.20: **Āsāvarī.** The heroine is seated on lotus petals with snakes around her.
- Fol.21: **Baṅgālī.** An ascetic seated on a tiger-skin.
- Fol.22: **Kedārā.** An ascetic is seated on a tiger-skin. A musician is playing the *viṇā*.
- Fol.23: **Kāmoda.** An ascetic seated on a tiger-skin has attracted deer. In the foreground a lotus pond full of swimming fish.
- Fol.24: **Vibhāsa.** The hero is offering wine to the heroine.
- Fol.25: **Suddha-Malāra.** An ascetic has attracted peacocks.

Johnson Collection - Book 42.

This album consists of thirty six finished and half-finished drawings of the rāgas and rāgiṇīs, apparently in the Mughal style of the late 18th century. On one of the boards of the binding, a slip bearing the name of Richard Johnson, and the year 1194 A.H. (A.D. 1780) is attached. The size of the drawings is roughly 9" x 5½". Each has its description written neatly at the top in Persian.

Nos. 1-5. Descriptive notes by Thākur Dāsa, Artist: Ghulām Razā.

- Fol. 1: Siva stands clad in tiger-skin loin-cloth. He holds a trident and the ḍamaru. Gaṅgā is flowing from his braided locks and serpents are entwined round his body.
- Fol. 2: Madhumādhavī. Siva and Pārvatī stand on a terrace with their hands in an amorous attitude.
- Fol. 3: Bhairavī, the second Rāgiṇī of Bhairava. Siva and Pārvatī are seated on ^{the} a mountain top. In the back-ground a river is depicted.
- Fol. 4: Baṅgālī, the third Rāgiṇī of Bhairava. A woman with blue complexion is seated with a trident and bell. In the back-ground there is a river.
- Fol. 5: Varāḍī, the fourth Rāgiṇī of Bhairava. Siva is seated on a terrace. An attendant waves caurī over his head. Nearby bubbles a fountain. In the back-ground a river with boats is depicted.

- Fol. 6: Sindhī, the fifth Rāgiṇī of Bhairava. Siva and Pārvatī stand on a terrace. She holds a trident. Second Rāga Mālakausa. Descriptive notes furnished by Thākur-dāsa.
- Fol. 7: Sri Krishna stands clad in a chain-armour and steel cap. He holds a mace in his right hand. Around him stand warriors; some clad in armour others in ordinary Rājput costume. By Ghulām Razā.
- Fol. 8: Toḍī, the first Rāgiṇī of Mālakausa. The heroine stands in the wilderness. The black bucks and fawns are attracted by her music. By Ghulām Razā.
- Fol. 9: Khambhāvatī, the second Rāgiṇī of Mālakausa. The heroine is seated on a terrace gazing at the sky. A river is to be seen in the background. By Ghulām Razā.
- Fol. 10: Gauḍī, the third Rāgiṇī of Mālakausa. The heroine stretches herself. By Govinda Singh.
- Fol. 11: Guṇakālī, the fourth Rāgiṇī of Mālakausa. The heroine is seated surrounded by her attendants. By Mohan Singh.
- Fol. 12: Kakubhā, the fifth Rāgiṇī of Mālakausa. A very obscene picture. By A-dūt Singh.
- Fol. 13: Hīṇḍola - the third Rāga. The hero and heroine are swinging.

- Fol.14: Vilāvala, the first Rāgiṇī of Hīṇḍola. A lady of blue complexion is seated on the terrace leaning against a pillow. She is chewing the betel-leaf. A river is to be seen in the background.
- Fol.15: Rāmakaṭī, the second Rāgiṇī of Hīṇḍola. The heroine is seated in front of the hero. She is singing. By Adūt Singh.
- Fol.16: Desākha, the third Rāgiṇī of Hīṇḍola. An athletic scene. By Mohan Singh.
- Fol.17: Paṭamañjarī, the fourth Rāgiṇī of Hīṇḍola. The heroine is seated on the floor. An attendant offers her lotus petals. A caurī-bearer stands behind her. By Govinda Singh.
- Fol.18: Lalitā, the fifth Rāgiṇī of Hīṇḍola. The heroine is seated on the terrace. By Adūt Singh.
- Fol.19: Fourth Rāga Dīpaka. The hero is seated on a carpet. The flames shoot from his head. Two female musicians are seated before him. By Ghulam Razā.
- Fol.20: Kedārā, the first Rāgiṇī of Dīpaka. Siva-pūjā. By Govinda Singh.
- Fol.21: Karnāṭaka, the second Rāgiṇī of Dīpaka. A woman in a man's guise with a sword and wine cup is listening to music performed by three men. By Govinda Singh.
- Fol.22: Deśī, the third Rāgiṇī of Dīpaka. The hero and

heroine engaged in conversation. By Govind Singh.

Fol.23: Kāmōda, the fourth Rāgiṇī of Dīpaka. A woman stands under the tree with peacocks on either side.

Fol.24: Naṭa, the fifth Rāgiṇī of Dīpaka. The heroine in a man's guise fights from horseback.

Fol.25: Śrīrāga. The hero and heroine have embraced in an attitude betraying amorous dalliances. They are seated on a snake-bed. By Ghulām Razā.

Fol.26: Vasanta, the first Rāgiṇī of Śrī. The Holi festival. By Govind Singh.

Fol.27: Mālavā, the second Rāgiṇī of Śrī. The heroine is seated in the lap of the hero. By Govind Singh.

Fol.28: Mālaśrī, the third Rāgiṇī of Śrī. The heroine is seated under a tree. In the foreground and background a river is depicted.

✓ Fol.29: Dhanāśrī, the fourth Rāgiṇī of Śrī. A woman is seated on the terrace. By Govind Singh.

Fol.30: Āsāvarī, the fifth Rāgiṇī of Śrī. A woman with snake round her body is seated underneath a tree. By Govind Singh.

Fol.31: Sixth Rāga Meghamalāra. An ascetic playing to the vīṇā in the wilderness. The sky is overcast with clouds. By Ghulām Razā.

Fol.32: Malārī, the first Rāgiṇī of Megha. The heroine is playing the vīṇā. In the foreground is a river.

- Fol.33: Deśakārī, the second Rāgiṇī of Megha. The hero and heroine stand on the terrace. By Govind Singh.
- Fol.34: Bhūpālī, the third Rāgiṇī of Megha. The heroine rests on a bed. By Govind Singh.
- Fol.35: Dakṣiṇī Gūjarī, the fourth Rāgiṇī of Megha. A woman is seated on the petals of the lotus in a lake. She is playing the vīṇā. By Govind Singh.
- Fol.36: Takārī, the fifth Rāgiṇī of Megha. The heroine is consoled by her confidante.

Johnson Collection - Book 44, India Office.

This volume consists of forty-two miniatures, obviously in the 18th century Mughal style. The pictures are unfinished. The style is somewhat similar to the B.M. Add. 26,934. They measure $9\frac{5}{4}" \times 6\frac{1}{2}"$. The groups of Rāgas and rāginīs are described below - only the important variations from the ordinary Rājput Rāga-mālā are noted. Their numbers indicate the folio numbers: ^{of the album.}

1. Rāga Bhairav^d:

Raginīs: 2. Bhairavī

3. Rāmakalī.

4. Dhanāśrī.

5. Mālaśrī - A lady seated in a garden with a bow and arrow made of flowers. An attendant stands before her.

6. Āsāvarī - A lady stands within the enclosure of a palace. No trace of serpents.

7. Sindha ^{the} - Hero listening to the music of ^{the} heroine.

8. Meghamalāra (the hero listening to music) With the rāginīs:

9. Bilāvarī (Vilāvala)

10. Purvī.

11. Kānhrā - A lady seated beneath the tree, very much dejected.

12. Madhu-mādhava.

13. Gorā - Love scene.

14. Kedārā - Toilet scene.

III.

15. Śrī Rāga (cf. B.M. Add. 26,934)
16. Deva-Gandhāra. Music and dancing.
17. Bhārathī (Vairāṭī) - A lady seated under a pavilion with a rosary.
18. Kumārī - Śiva pūjā.
19. Gorī (Gauḍī)
20. Vilāvala - The hero listening to the music played by the heroine.
21. Vairāginī - Heroine as a female ascetic surrounded by her male retinue.

IV.

22. Vasanta - Krishna seated on a platform in the garden with the musicians.
23. Lāta. Coitus invertus.
24. Kanojī - Music and dancing before the hero.
25. Paṭamañjarī. Heroine reading a letter with her attendants around her.
26. Pañcama - Music and dancing.
27. Gūjarī - The heroine playing a vīṇā in the wilderness.
28. Vibhāsa. Dancing and music before the heroine.

V.

29. Hindola (cf. B.M. Add. 26,934)
30. Mālawā. A lady dancing with the peacocks.
31. Dīpakāra. A lady with a lamp proceeding to her room.
32. Desakāra. A lady talking with her attendants.

33. Pāharā. A lady shampooing the feet of her lord.

34. Barārī.

35. A lady throwing ornaments before her lord in a fit of temper (Kalahāntarītā).

VI.

36. Karnāṭa Rāga.

37. Naṭa. Female acrobats walking on the ropes, the naṭs playing music.

38. Bhūpalī.

39. Rāmakalī. Krishna and Rādhā worship.

40. Kāmōda. The hero bathing with the inmates of his harem.

41. Kārā. The hero offering a necklace to the heroine. She giving a necklace in return.

42. Kalyān. Dancing and music before the hero.

The descriptions of the rāgas and rāgiṇīs are superscribed at the top of the miniatures.

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रागभैरवः दोहा मालश्रीचैत्रचैरवी यठमंजरीललितः करिषुज्जुवटिकमटनीः नईनैरैसुरतचो
 पईः विषभैरैनुषणअंगमाजेः कामत्तुकोशिलिसंगराजेः करतविलालकांभरसभीनोः मुजाप
 मारिआलिपुमदीनोः वट्टेवहेनैमटकलागीः रितितरंगअंगमअनुगागीः चेरीचतुरचोरकरी
 लियोः श्रुतिविचित्रवितवतेचितदीयोः महलसुरंगमेजमुषकारीः एतेकचित्पुषावतप्रियप्प
 रीः दोहा येमसुरसजसरीमीअतिः निराखे रहेमुषअव मनऊंआनमईपुंछरखिः लोच
 नआरिचकार ॥१॥



Bhairava. Jaipur. 17th century.
 B. M. Or. 2821, fol. 1.

Rāga Bhairava, Jaipur, 17th century. Size 10" x 7".

B.M. Or. 2821, Fol. I.

The hero and heroine are seated on a bed overlaid with a carpet. His attitude betrays amorous desire. On the sides of the bed stand hand-maids - the one on the left holding a caurī, the other applying sandal paste to his body. There are two more hand-maids outside the room, carrying a caurī and a casket. A drummer, a cymbal player and a dancing girl are seated on the floor.

The painting bears the following inscription at the top -

Rāga Bhaīrū:

Dohā. Mālaśrī aurā ^{Bhairavī} Paṭhamañjarī lalita kari vahu naṭika naṭanī bhaī Bhairav sūrata.

Copai: 1. Nṛpa Bhairau bhuṣaṇa āga sājeḥ kāmārūpa kāmipi sāga rājai.

2. karata kilola kāmārasa bhīnau, bhujā pasāri ālimpana dīnau.

3. Baḍhyau neha naina ṭaka lāgī, riti tarāṅga āṅgana anurāgī.

4. Cerī catura caura kara liyo, ati vicitra citavaṇa cita dīyo

5. Mahala surāṅga seja suṣakārī,
ete ruci suṣa pāvata piya pyārī.

Dohā. Prema surasa basa rījhi ati

niraṣi rahe muṣa ora.

manhū ānana īṇdu chabi

locana cyārī cakora. 1.

Mālaśrī, Paṭamañjarī, Lalita, and Nāṭa doing many feats of a tumbler, are the beloved (wives) of Bhairava.

1. 'The limbs of King Bhairava are decorated with ornaments, and a lady like Kāma adorns his side.
2. Immersed with desire he is indulging in amorous dalliance, and by extending his arm is embracing her.
3. With the growth of love her eyes remain open, and the currents of love pervade her body.
4. An accomplished handmaid, holding a caurī in her hand, beholds whole-heartedly (their amorous sports).
5. Charming is the palace, and comfortable the bed; (therefore) the husband and his beloved get the desired happiness. He, under the influence of love and amorous desires, becoming exceedingly enamoured of her is looking at the face of his beloved, as if the cakora-like eyes look towards the beauty of her moon-like face.'

Bhairava Rāga, Rājasthānī, Jaipur, with strong Mughal influence. 18th century. Size $9\frac{1}{2}$ " x 6". Johnson Collection, India Office (Reading Room).

Bhairava is seated on a terrace, dressed in a pītāmbara and a cādara. His right hand is being massaged by a woman. A handmaid with a piece of cloth (mukha-vastra) stands behind him. A third handmaid is seated on the floor rubbing a piece of sandal-wood against a pallette-motrar (horasā). On the left two female musicians are playing a drum and a tāna-pūrā respectively. In the background a garden and a river are depicted.

Bhairava, Jaipur. Gold border with floral decoration.

19th century. Size 6 1/10" x 4 2/5", B.M. Or.8838, fol.5.

Siva is seated on a bed. The Gaṅgā is flowing from his top-knot. Pārvatī, seated before him, is applying sandal-paste to his body. Two attendants stand with the caurī and fan. On the floor two musicians are playing the mṛdanga and tānapūrā. On the right a handmaid is rubbing sandal wood on a slab of stone.

The following inscription is superscribed at the top.
Rāga Bhairū.

1. Rūpa anūpama sundara aṅga bibhūti dharai sasi sīsa virājai.
2. Gaṅga jaṭāni kai madhya lasai gala muṇḍani- māla bhujāṅgani
sāiai.
3. Dhāivata jāti prabhātaḥi gāvata nārini saṅga vilāsa samāiai.
4. Bhairava Rāga kau yyā vidhi dhyāi hai antara pāpa nasāvana
kājai. 1.

Translation:

"Peerless is his beauty, his limbs are charming, his body is besmeared with ash, and the moon adorns his forehead.

Gaṅgā shines in his braided hair, and he has adorned his neck with a garland of skulls and snakes.

He belongs to the caste of dhaivata, he sports with women, and is to be sung in the morning.

Bhairava Rāga should thus be sung in order to expunge the internal sins."

Bhairavī (Bhairava), Rājasthānī. Late sixteenth or early
^{1.}seventeenth century. Size 7 1/10" x 5 2/5". B.M. (Prints
 and Drawings), 1924-12-28-01.

This painting is an excellent example of the Rājput primitive. The heroine dressed in the usual Rājput garments, with an āṇatī (sacred light) in her left hand and a bell in the right, is worshipping the Siva lingam. Behind her, two female musicians are playing on a mṛdāṅga and cymbals respectively. In the background three trees are swaying in the wind. In the foreground is depicted a lake full of lotus buds.

The following inscription is superscribed at the top: Bhero (Bhairava)

The painting bears the following inscription on the back :

Rāganī Bhairavī Bhairo kīḥ Dohā:
 Anandita sañjogatsira Siva devani
 kedeva, Mānasarovara tīra taki
 karati Bhairavī Seva.

'Rāginī Bhairavī of Bhairava. 'Delighted by the vision of her union with Siva the god of gods, Bhairavī attends ^{upon} him on the banks of the Mānasa lake.'

1. Stchou^urkine assigns the beginning of the 17th century to this painting. La Peinture Indienne, p.207. Description of Pl. LXXI.

Bhairavi (Bhairava) Jaipur, 17th century. Size 10" x 7"

B.M. OR. 2821, Fol. 2.

In this picture, a temple of Lord Śiva situated on the banks of a lake full of lotus blossoms and sporting ducks, is depicted. The heroine is seated in the temple before the Śiva liṅgam with some offerings in her hand. In front of her various requisites of pūjā such as bell, casket, arghya { }, pañcapātra, etc. are to be seen. Four handmaids with various articles for offering stand outside the temple.

Lotus flowers seem to have been the chief decorative motif of the painter. They are growing in abundance in the lake, the heroine's skirt has lotus patterns and even the lingam is decorated with them.

The painting bears the following inscription at the top:

1. Bhairavi Rāganī copai: Rājakuvarī Bhaira-vīrāpī, deśī rupa Bhairāu lalicāpī.
2. Bhaī magna sava surati visārīt, rāṣī manoratha Śiva maṭha āī
3. Vauhauta bhāti kai pūjā lāī.
4. Liyai tāla kara sujasa sunāvā mana ehīva Bhairava pāvā
5. Eha nimata cita gāḍu dhārai pīya sanaha nahī naika visārai.

Dohā: Mānasarovara vimala jala paṇṣī karata kilola

tiḥā taṭa sobhī Siva bhavaṇa ^Yvājita rucita amola 2.

Translation:

"Princess Bhairavī was tempted by the sight of Bhairava's beauty.

Becoming absorbed (^{in his} ~~with~~ love) she forgot everything, ~~she~~ came to the temple of Siva with a vow in her heart, and brought with her many articles of worship.

Holding the cymbals in her hands she is singing the glories of Bhairava, believing all the time that she had secured him.

With this purpose she is pouring out water from the pitcher, and does not forget even for a moment the love of her beloved.

On the banks of the Mānasa Lake, full of crystalline water, where the birds are sporting, is situated the ornamented and priceless temple of Siva."

Bhairavī (Bhairava), Rājasthānī (Jaipur) with strong Mughal influence. Size $8\frac{1}{2}$ " x 5". Johnson Collection, India Office (Reading Room).

The heroine is worshipping the Siva lingam. The architecture of the temple is reminiscent of a Muslim mosque, the dome being decorated with a flag and a trident - the symbols of Siva. The heroine is seated outside the temple. She is dressed in a green colī, a transparent Orhanī and a skirt bearing pretty rose-designs. Her hair is falling down on her back. She is clashing cymbals. A tray of fruits containing mangoes, bananas, etc. and a garland ^{is} ~~are~~ before her. A handmaid, dressed in a sārī a red colī, with her hair falling down on the back, stands behind her with a garland and a water jug. Down the platform is a calf tied with a column. In the background overshadowing the temple is a pipala tree painted with great accuracy.

Bhairavī (Bhairava), Jaipur. 19th century, size 6 1/10" x 4 2/5"

B.M. Orr, 8838, fol.14.

The heroine wearing a mukaṭā, a white orṇanī and the usual ornaments is seated on the right, in a temple of Siva situated in the midst of a lake full of lotus blossoms. A handmaid, dressed in a mukaṭā and yellow orṇanī stands on the other end.

The following inscription is superscribed at the top:

Bhairavakī rāga savayā:

1. Phūle jahā puṇḍarīka indīvara aise sarovara madhya suhāvai.
2. Sūdara rūpa sīgāra kiyai yaha gāvata tāla vajāvata bhāvai.
3. Prema sau dhyāna dharai Śīva kau, phalase kuca nāika hātha lagāvai
4. Yā vidhi bhāva vaṣāniye Bhairōkī, Rāginī Bhairavī nāma kahāvai. ?.

Translation :

"(The Temple) is beautifully situated in a pond full of water-lilies and lotus blossoms.

She, having decorated her beautiful person, appears there singing melodiously, beating time (tāla).

Meditating upon Siva with love, she touches her fruit-like breast with her hand.

This is the attitude of the Rāginī of Bhairava, known as Bhairavī."

Variants, Add. 26,550, fol. 2:

2. Sūdara, rupa kiyē, haya.
3. sō, Sivakai, nāyaka.
4. Bhaṣāniyē, Bhairū, rāganī.

Gr. 8839, fol.36:

1. Atha Bhairavī Rāganīla, puḍarīka
2. Rupa, sigāra, ya is superfluous.
3. Nāīkā.
4. Bhaṣ[~]au, rāgīnī, 2.

Naṭa (Bhairava), Jaipur. 17th century. Size 10" x 7",

B.M. Or. 2821, fol. 3.

The scene is laid in a battlefield. The heroine, wearing a jāmāh, turban, and a cummerbund, and mounted on an elephant, with a body-guard seated behind her, is shooting arrows. At the bottom are depicted two cavaliers, and a foot soldier. One mounted officer armed to teeth with a shield, spear, sword, dagger and a quiver securely fastened to his waist faces the heroine. In the background also four soldiers fighting with guns, bows and arrows are depicted.

The following inscription is superscribed at the top:

Naṭa Rāgani, Copāī

1. Vicītra naṭa nagari suhāī, Karīnāṭika haivara caḡhāī.
2. Viraha satrā syaū jūjha pasārī, ubhī bhuja hātha karīvārī.
3. Pīya saneha kau vala hīya māhī.
4. Deṣi parā-krama viraha bhājau, nipṭa karura jujha kai kājā.
5. Kiyaubhu jujha bhāratha samu janā.
6. Deṣi Bhairau-~~van~~ vauhauta suṣa mānā.

Dohā:

Kiyau nāṭika naṭa nāgarī tata parajākai kāja.

Aura loka virahā hanau ghaṇi virahā yaha lāja. 3.

Translation:

"Charmingly appears lady Naṭa, who has arrived from Karnāṭaka mounted on a superb elephant.

She, holding swords in both hands, has engaged herself in warfare with the enemy 'Separation.'

She has the strength of the love of her husband in her heart.

Seeing her prowess the 'Separation' fled, and she was merciless in action during the war.

She fought like a valiant soldier in the battle-field, and Bhairava was very much pleased with this.

Dohā:

Lady Naṭa, devoted to her task, has performed this drama. 'Separation' was greatly ashamed, because he had defeated the rest of the world (but not her.) "

Naṭa (Bhairava). Jaipur, 18th century, size 6 1/10" x 4 2/5"

B.M. Or. 8838, fol.26.

The heroine, wearing a steel helmet, is fighting from horseback, with a warrior on the right who holds a sword and a shield. A soldier, with his broken sword, and his turban lying at some distance, is lying dead on the ground.

The following inscription is superscribed at the top:

Naṭa Rāga savaiyā:

1. Caḍhi turāṅga macyō jahā jāṅga, tahā ṣama-sāikāi khaga
vajāvai.
2. Muṇḍa kaṭaī aru ruṇḍanacai, jurī jugīnī khapara srona
purāvai.
3. Hāthani mai samasera dharai, sava vīra ghaṭā rasa vīra
jagāvai.
4. Yā vidhi Bhairo kī Rāginī hai, Naṭa jākau bhāyanaka rūpa
laṣāvai 3.

Translation:

Mounted on a steed, filled with anger she clatters the sword, where the battle is in progress. The heads are being chopped, the trunks are dancing, and the yoginīs, assembling there, are filling their earthen cups (khappara) with blood.

Holding the sword in her hand she awakens the heroic sentiment in the gathering of the soldiers.

In this manner appears Naṭa, the Rāgini of Bhairava, whose form is awe-inspiring.'

Variants, Or. 8839. fol.12 :

1. Atha Naṭa Rāganī la., mace, jeha, tahā, ṣama-sāikai, khaṅga.
2. Muḍa kaṭa aru ruḍa naca, joganī.
3. Hāthana, dharai is messing.
4. So Bhairukī Rāgini, jāko, rupa. 3.

Add. 26,550, fol.3:

1. Macyau jāhā tahā ṣamasāsa kai ṣaḍaga.
2. Kaṭai, jura, joganī, ṣapara.
3. Hāthana, sava vīra ?
4. Vivi ?, bhāva vaṣāniye, Bhairukī Rāganī, rupa 3.

Mālaśrī (Bhairava), Jaipur, 17th century, Size 10" x 7".

B.M. Or. 2821, fol. 4.

The heroine is seated on a stool furnished with pillows and cushions, plucking the petals of a flower. A caurī-bearer stands behind her, and a handmaid is seated before her. A room is depicted on the right end of the picture. A handmaid is seated near the bed. Two female musicians, with a tāna-pūrā and cymbals are seated on the right.

In this picture also the lotus flower plays an important part. The skirts of the heroine and the musicians are decorated with lotus patterns, and the carpet on which the musicians are seated also bears lotus designs.

The painting bears the following inscription at the top: Mālaśrī Rāgani, Copai:

1. Mālaśrī mihari sukamālī,
Gaura varna asunaina visālā.
2. Piya saneha ānanda bhari hīyai,
torata kusuma caturai kīyai.
3. Bhuṣaṇa bheda kahyo nahī jāī,
deṣṭa dṛṣṭi naina nakū aghāī.
4. Bhavaṇa apūrva racyau sāvārī,
Sundara saṣī parama suṣakārī.
5. Tinamahi yaha ati catura sayānī
Bhairava rāja rāja mana mānī.

Dohā:

Piya saneha kī umaga mana, aura umaga Manamamatha

Mārga herai prāṇapati, gahai phula thalai nātha.

Translation:

"Malaśrī is a delicate lady; her complexion is fair and her eyes are large.

Her heart is filled with joy, ^{at} ~~by~~ the love of her beloved, and she is plucking the flower very cleverly.

Indescribable is the variety of her ornaments. Beholding them the eyes are never satisfied.

The charming handmaid, the giver of comfort, has decorated the peerless house very tastefully.

There, this extremely sagacious, clever and self-directing woman appears charmingly with King Bhairava.

Her heart is exulted with the love of her husband and amorous desires.

Holding a flower in the palm of her hand, she waits for the arrival of her husband."

Mālavī (Malaśri) Bhairava, Jaipur, 19th century. Size 6 1/10"x
4 2/5". B.M. Or. 8838, Fol.15

The heroine dressed in the usual Rājput costume is seated on a stool lying on a terrace opening before a room, with a lotus flower in either hand. Before her stands a handmaid also holding lotus flowers.

The following inscription is superscribed at the top:

Mālavai Rāga savaiyā:

1. Pīya kī vāta calāvai sahelī, tihī sāga āpanau neha kiyaihai,
2. Phūlyau savovara hātha liyaī ihī, ṣyala hīrī-kati āpu
hiy-ai hai
3. Śrī-phala chāhā viyoga bharī, ika kāni vaiṭhī vici liyai
hai.
4. Yā vidhi Bhairokī Rāga kī Rāginī, ^Mmālavī nāma ananda diye
hai 4.

Translation:

"Her confidante starts the subject of her husband, though she, herself, is in love with him.

Holding a lotus blossom in her hand, that thought is troubling her heart.

Filled with ¹⁶pangs of separation and with spite, she is seated under the shade of a śrīphala tree.

In this way Mālavī, the Rāginī of Bhairava imparts pleasure."

Variants: Or. 8839, Fol.29.

1. Atha Mālaśrī lakṣaṇa. Pīye, tihi, kiye, he.
2. Phūlyo saroruha, kīyai, ihi, khyāla hirikati, hiye hai.
3. Chāha, ika kāmīni vaiṭhī vicitra liye hai.
4. Vidhī, Bhairava Rāgakī, Rāganī Mālaśrī nāma kahāvai, 4.

MĀlaśrī (Bhairava), Rājasthānī, 18th century, size 12 $\frac{3}{4}$ " x 8"

Johnson Collection, Book 36, Fol. 10.

The heroine is seated on bench laid on a terrace with a lotus blossom in her left hand. At the bottom flower beds are depicted on both sides and a fountain is bubbling in the centre.

On the reverse is a lotus pond with tortoises, bearing the following inscription:

śaḍaga nyāsa aru ansa gṛha, sampūraṇa aṅga yoti,

Mālaśrī rasa rīti mai prita samēhī hota, kavita:

Lāla saroja liye kara-vāla, visāla dṛgañ-cala cañcala yāje,

Vārahi vāra nihārati duti dehakī neha sō bhūṣaṇa sāje,

Vaiṭhi rasāla tavē rasa yīta mai

prīta sō deṣata hī rati lājai,

Yo musakāta lajāta kachū, Hara-vallabha Mālaśrī chavi chājai.

Nidha mapadha madha nisa

nidha pamaga, papa madha pama gari sari.

Translation: "The heroine shines holding a red flower in her hand, and with her eyelashes fluttering.

Again and again she beholds the charm of her body decorated with choice ornaments.

Seated in joyous mood under the shade of the mango tree she is manifesting amorous desires.

Seeing whom even Rati is put to shame. Thus at times smiling, and at times feeling shy, Mālaśrī shines forth.

Lalitā (Bhairava), Jaipur, 17th century, Size 10" x 7"

B.M. Or. 2821, fol. 5.

The heroine is lying on the bed, her attention being diverted towards the door. A handmaid standing near her also looks at the door. The hero, with a garland in either hand, stands outside the door. He wears a thin muslin coat (jāmah), striped trousers (paijāmā), and is equipped with a sword and a dagger. At the bottom, on the staircase leading to the palace, is seated a groom holding the reins of a horse.

The following inscription is superscribed at the top:

Lalitā Rāgani, Copāī:

1. Lalitā lalita suhāga lapeṭī, piya uṭhi cale māna^{a.} kari leṭī
2. Kahyo satara hoī ṣarai duṣāī, tahā jāhu jo triya mana bhāyī
3. Suni kari rājā leṭī phīrī herai, kahā kahayau kari hāhā
terai.
4. Deī na utara mauna muṣa gahī, maṇḥū^h catura triya hoī rahī
5. Vauhauta bhātī karī piya manāvai, tyaū tyaū vanitā māna
vaḍhāvai.

Dohā:

Pauhopamāla karīliṣau, piya ṭhāḍhe pema baseṣa,
Agai pāva na dhāri sakai, abalākubala deṣi. 6.

Translation:

"Lalitā, wrapped in the affection of her husband, is lying down in māna^{bride}, as soon as he rose^{rise} to depart.

Inflamed with anger she said, 'Go where lives the woman agreeable to you.'

Having heard this, the king turns back and mutters: 'Ah! Ah! what did you say?'

She does not reply but holds her mouth in silence; indeed at heart the lady is clever.

The more the husband cajoles her in many ways, the more the lady increases her ^{pride} māna.

Holding the flower garland in the hand with love, he cannot step a pace forward seeing the prowess of the Powerless (abalā)."

a. "Māna implies coldness, pride and obduracy, caprice or jealousy; in the religious sense it is precisely that self-willing and self-thinking whereby the soul does not hear and see, nor yield herself to her lord."
Coomaraswamy, Rājput Painting, Vol. I. p. 48.

Lalitā (Bhairava), Rājasthānī, 19th century, Size 5 $\frac{3}{4}$ " x 4"

B.M. Add. 26,550, fol. 6.

The heroine is lying on a bed. The hero with a garland in his right hand is going away.

The following inscription is superscribed at the top:

1. Ūgata bhāna cale java kantha, tavai tiya deṣi viyogama
bhīni,
2. Soca bhay^ī muṣa sāsa liyē, tiya ṣedai sō aṣiyā bhari linī,
3. Deṣi disā phivakaī piyā cāhata, ālī rahi cakī kai chiva
chīnī,
4. Bhairava Rāga kī Rāganī Lalita vāma gunī kaha denī. 6.

Translation:

"When the husband was ready to depart after sunrise, the lady became immersed in sorrow.

Filled with anxiety, she heaves deep sighs, and fills her eyes with tears.

Seeing her condition the husband wants to return, and the damsel with faded beauty was surprised.

Lady Lalitā the Rāgiṇī of Bhairava is thus described by the musicians."

Variants: Or. 8839, fol.21:

1. Athalalita, ūgata bhāna, kanta, tira yeṣī, maibhīnī
2. Bhari, mukha, liye, tihi, ṣedahī, sau, aṣiyā, līnī.
3. Deṣī, dasā phira kai piya, cāhaita rahī, chavī chīnī.
4. Ha, ihī nāma gūnī kahī dīnī 6.

Paṭamañjarī (Bhairava), Jaipur, 17th Century, Size 10" x 7"

B.M. Or.2821, fol. 6.

The heroine, wearing^s a blue striped colī with no red borders, a skirt heavily worked with gold, a transparent orḥanī, and the usual ornaments. Before her is seated her confidante with one of her hands on the knee of the heroine, and behind her stands a caurī-bearer. On the left a female musician is playing ^{the} en tāna-pūrā. On the top of the picture is a balcony^{where}, the hero stands with a flower. Before him stands another lady with folded hands.

The following inscription is superscribed at the top:

Rāgani Paṭamañjarī, Copai:

1. Patamañjarī krodha jīya kinhā, lālica lālu āna rasa bhīnhā
2. Sumiri saneha lahari bahu vādhi, nīcai ^vbadana mauna muṣa
gādhī.
3. Varṣahi naina aṣaṇḍta dhārā, janu ṭuṭai motī ke harā
4. Hitakāri hitavacana sunāvā, vahuta bhāti karajori manāvai
5. Manau mānanī vacana hamārā, tūmahī syō rāgu ātura piya
pyārī.

Dohā:

Brahma vāca Siva vāca maī kahona mithyā vaiṇa,

Yau kina suṣa kita deta haū, duri karahū sira naina. 5.

Translation:

"Paṭamañjarī is indignant in her heart, because the

greedy hero is in love with some other (lady).

Thinking of him the currents of love have risen high: she has ^{lowered} ~~lowered~~ her face and stopped speaking.

The eyes are showering the unceasing torrents (of tears) as if the pearl necklaces were broken.

Her well-wisher gives her profitable advice, and persuades her with folded hands in many ways.

"Mānini, take my word that your beloved is eager to enjoy your company."

Dohā:

ⁱⁿ
"On the name of Brahmā and Siva, I am not lying.

As he is making others happy I will banish him from my heart and sight."

Paṭamañjarī (Bhairava), Jaipur, 19th century, Size 6 1/10" x
4 2/5". B.M. Or.8838, fol.17.

The heroine is seated on a terrace leaning on a cushion. Her confidante, the upper part of whose body is covered with a blue cāḍara, is seated before her. A bird is also perched on her left hand.

The following inscription is superscribed at the top:

Rāga Paṭamañjarī:

1. Pīya binā na suhāta kachū, tana phūlake hāra āgāra se
lāgata.
2. Jā milive kau sigāra kiyo, jiya tāsū vīyoga jarāva agāra se.
3. Tātātāhī vithā saū rahī dṛga mūdi, sahelī-kīvāta, nahī
anurāgata.
4. Bhairava kī Paṭamañjarī Rāginī jo kaha jānai gunī-jana
rāgata 5.

Translation:

"Nothing pleases her without her husband, and the garland of flowers acts like embers on her body.

To meet whom she adorned herself, his separation, like red-hot coal, singes her heart.

Burning with excruciating pain, she is keeping her eyes closed, and does not derive pleasure from the conversation of her confidante.

Paṭamanjavī is a rāgiṇī of Bhairava understanding which the musicians sing."

Variants: Or. 8839, fol. 50. 35.

1. Atha Paṭamanjarīla, Kachu, lāgai.
2. Milīveko sīgāra kīyo, viyoga jarāvata jāgata.
3. Tāhī, nhī, anurāgai.
4. Rāganī, jāko jāni, gāvai.

Add. 26,550, fol. 17: 5:

1. Piya vinā, tanphūla.
2. Milave kū sīgāra kīyo, tāsū, āgāra.
3. Tātanāhī, sō, mūdi, sahalī, anurāgatai.
4. Rāganī, rāgatai.

1. She is a Proṣitapatikā represented in the paintings as a lady seated in company with her sakhī, and will not be comforted because her lord has not yet returned. Kasi-
Kapriyā, p.94.

Madhu-mādhavī (Bhairavā), Rājasthānī, Late 18th century.

Size 7 $\frac{3}{4}$ " x 5" I.M. 292-214.

On a terrace opening before a room, the hero and heroine are seated. Before them two rose water-sprinklers, a tray full of garlands and a betel box are lying. In the background a lake lined with trees, and a fort are depicted.

The following inscriptions in Persian and Hindi are superscribed at the top:

Hindi: Rāgani Madamādhavi (Madhumādhavī)

Persian: Uahārum Rāganī Madhamādah Rāg. Bhairon hangām 4.

Mālakausa, Rājasthānī, Jaipur. 17th century. Size 10" x 1"

B.M. Or. 2821. fol. 7.

The hero and heroine are seated on a bed in a room offering betel leaves to each other. His attitude betrays amorous dalliance. On his left one handmaid is waving the caurī, and a second is just about to enter the room. On the right one holds betel leaves. Another is a caurī-bearer. In the foreground, a male and a female musician are playing ^{the} on ~~on~~ ekṣṭārā and tānapūrā.

The following inscription is superscribed at the top:

Rāga Mālakausa, dohā:

Gaurī Gaurā Rāmakali Śambhāvatī atī ṣuṇa,
Īna sāga lāgī Guṇasari Māla-kausa mahavūva.

Caupai:

1. Mālakausa nṛpa catura binānī, kañcaṇa dehu suvārāhā vānī,
2. Baiṭhe mahala taṣata parachā-hī, cerī caura ḍhurāvata ūhi.
3. Jina-kai rupa na Rambhā hoī, kāma sarupa kāmīni soī.
4. Bhuṣaṇa subhaga ^vbanāva banavahī, tihithaī bhuṣaṇa sobhā
pāvahi.
5. Pāna ṣāta virā kara liyai, mana rasa magna mauna suṣa kīyai

Dohā:

Yahai vānika nṛpa deṣi-kari Mālakausika sarvaṅga,
Aba barnu chavi kāmīni sobhā rupa suraṅga. 7.

Translation:

"Gauḍī, Gauḍā, Rāmakalī, excellent Vaṅgavatī, and Guṇasarī have attached themselves to handsome Mālakausa.

King Mālakausa is a clever thinker (vinānī - vignānī), and the complexion of his body is like pure gold (suvā-rāhā^a).

In the palace he is seated in the shadow of his throne, and a female attendant is waving the caurī.

Such is Kāma-like maiden whose beauty even Rambhā does not possess.

Ornaments of delicate mould adorn her person; but they receive lustre from her (charm)

Holding betel leaves in her hand, she is chewing ^{them} ~~it~~. Her mind is immersed in pleasure, and her joy is mute.

Thus having seen Mālakausa in this manner in all his aspects, I shall describe the charm of the woman, who is the mine of beauty and possesses a faultless form."

a. Bāraha-bānī, pure, usually applied to gold. Sohaḥa loha parasi pārasi yō subarana vāraha bāṇī. Hindi Śabdasaṅgāra, p.2439.

Mālakausa, Rājasthānī. Late 18th century. Size $7\frac{1}{2}$ " x $5\frac{1}{2}$ "

French Collection.

The hero is seated on the throne with a vīṇā. On the left stands a hand-maid offering betel leaves to him and on the right a caurī-bearer. In the background two parrots are flying in the sky.

The following inscription is superscribed at the bottom:

Srī Mālakoṣika Rāga purīṣa.

Mālakausa, Rājasthānī?, 18th century. Size 7" x $5\frac{1}{2}$ "

B.M. Stowe, Or. 18, fol. 3.

This is a very peculiar conception of Mālakausa which we do not find in the Rājasthānī Rāgamālās. The hero is seated under a canopy on a chair. He wears a pretty jāmāh with lotus patterns and a turban to match, and ~~he~~ is equipped with a spear, a sword and a shield. An attendant with a peacock fly-whisk feather/stands behind him. Before the hero, on the floor, a human head in a tray is lying. On the left stand two warriors, each with a spear in one hand, and the other hand raised.

On the reverse is inscribed Rāga Mālakoṣa in Persian.

Mālakausa, Jaipur. Tempera painting, gold border with floral decoration. 19th century. Size 6 1/10" x 4 2/5"

B.M. Or. 8838, fol. 4.

The hero is seated on a throne, wearing a jāmāh with floral designs, and a turban with a string of pearls tied round it. A handmaid with the peacock feather fly-whisk stands behind him. Two female musicians are before him. In the foreground a flower-bed is depicted.

The following inscription is superscribed at the top:

Mālakosa Rāga, savajyā:

1. Vāṭhī jarāva sigāra sajai, ika āsana piya rāva kahā.
2. Rūpa apāra rahyau raṅgi rāga saū aisī duhūna kī jorī
suhāvai.
3. Sundari nāri rasīlo piya, tina yaka sakhī jana cora dharā
vai.
4. Yā vidhi so Mālakosa hai Rāga guṇī-jana tāhi vanāi-kai
gāvai.7.

Translation:

"Having adorned her body with ornaments she is seated on the same seat with her husband who is a king.

Unsurpassable is his beauty, and he is absorbed in pleasant sports. Thus appears the couple with great éclat.

Handsome is the lady and voluptuous the husband. Over them one of the handmaids is waving the caurī.

Such is the Mālakausa Rāga, which the musicians sing with great ornamentation."

Variants; Or. 8839, fol. H.4.

1. Vaiṭhī, jarāvaja, sīgāra kiye, īka, āsanajā piye, kahāvai
2. Rahye, rāgi, sau, dūhanakī, the rest is left over.
3. Sudari, pīyā, cārū, qhurāvai.
4. Sau, tāhī, vanāyaka.

Add. 26,550, fol.7:

1. vaiṭhi, kahāvai.
2. Raho, rānga, sō, aisa duhanīkī jora.
3. Rasilo, cāru, saṣī, jīna, caura qharava.
4. Sō, vanāya-kai.7.

Gaudī (Māla-kausa). Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol. 8.

The scene is laid in a garden. The heroine stands ^{by} near the bed of flowers, with twigs of some tree. A peacock, towards which she has extended ^{her} the other hand, struts before her. On the left, a female musician is playing ^{the} a tānapūrā. In the background is seen a temple in a grove and in the foreground a lotus pond.

The following inscription is superscribed at the top:

Rāgani Gauḍī, Caupai:

1. Piya rasa-magna Virājata Gaurī, vigasata āṅga kāma chavi
saurī.
2. Piya kī prati hiyaī vauhau vāḍhī ānānda sahata bāga maī
ṭhāḍhī.
3. Ana ana varṇa phulī jīhī bārī, manu ruci baḍhai dṛṣṭi
anusārī.
4. Pauhaupa syū yo hoyā suvāsī, deṣi vicitra citra hoī jāī
5. Citra vicitra na leta vulāī.

Dohā:

Raci Virāñci citra vicatra gati so-bhā nidhi suṣa-rāsi,

Deṣau Gauḍī ko darsa āṣina hota prakāsa. 8.

Translation:

"Immersed in the love of her husband Gauḍī shines

and in the limbs of that beauty ~~the~~ amorous desires are manifested.

Her heart is overflowing with the love of her husband, and happily she stands in the garden.

In that garden the flowers of different shades are blooming, and the eyes following them inspire pleasure in the heart.

Thus, seeing her, laden with the fragrance of flowers, the mind becomes strange *and bewildered*

And the strange ^{state of} mind cannot be recalled (from her thought).

The Creator ~~has~~ created the strange ways of the mind. Lo! Behold the charm of Gauṇī, the treasure house of beauty, the Heap of Happiness, which imparts light to the eyes."

Gauḍī (Mālakausa). Jaipur. 17th century. Size 6 1/10" x
4 2/5". B.M. Or. 8838, fol.18.

The heroine stands in a garden, ^{with-} a phūlacharī ^{a.} in
either hand. In the foreground a lake, on the banks of which
the ^{cranes} waves are sporting, is depicted.

The following inscription is superscribed at the
top:

Gauḍī Rāganī Mālakosakī, savaiyā:

1. Rūpa ujjārī lasai tana sārī yo kañcukī seta virāje rahī
hai.
2. Motina hāra sīgāra kiye chuṭe vāra piyā paravīna sahī
hai.
3. Rūpa sūvāsa bhanī cita udāsa sadā piya dhyāna gahī hai.
4. YĀ vidhi so Mālakausa kī Rāginī Gaurī sadā ihi nāma kahī
hai. 8.

Translation:

"She diffusing^{ss} light with her beauty; a sārī
adorns her body and a white bodice appears charmingly on her
person.

Decorated with pearl-necklaces, and with scattered
locks of her hair, indeed, the lady appears to be clever.

-
- a. A stick intertwined with flower garlands with which
people play in the cauthī (a particular ceremony in Hindus
on the fourth day after the marriage ceremony is performed)
Hindī-Sabdasāgar, pp. 1044 and 2326.

The lady, though beautiful and emitting fragrance,
is always thinking of her husband.

In this way Gauṇī, the Rāgini of Mālakausa, is
always known."

Variants: Or. 8839, fol.21.

1. Atha Goṇī Rāganī la. Rupa ūjyārī lasa tana.
2. Motīna, sigāra kiye, triyā.
3. Rupa, suvāsa, dhani is added after bhanī, ūdāsa, dhyāna
4. Vīdhī, sau, Rāgini, Goṇī, īhai. 8.

Add. 26,550, fol.8.

1. Rupa, ūjāri, naina instead of tana, sārī, yā, kañcukī,
virāji
2. Tiya.

Third line is left over.

4. Sō, Mālakosa, Rāganī, Goṇī, ī^hya, 8.

Mālavā Gauṛī (Mālakausa) Rājsthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or.2821, fol.9.

To the left is depicted a palace on the entrance of which stands a hand-maid to welcome the couple. Behind them stands a female musician with a tāna-pūrā. In the background the sky is depicted where the moon is seen driving in a chariot to which are yoked two black bucks.

The following inscription is superscribed at the top:

Mālavā Gauri Rāgani, Copāī:

1. Parama vicatra Mālavā nārī, piya saneha āsā bhuja dhāri.
2. Piya lai hīra mahala mai jāhñ vanitā dori kaṇṭha lapaṭāī.
3. Piya lai haṭha paryau hāra nahi dehi, piya bhuja gahaī
cāhi tihi lehī.
4. Manamatha rupa rījhāvata ṭhāḍhi, lālica laharī lāla kū
bāḍhi.
5. Mauhana rūpa deṣi tāhi bhīnī Manamatha rijhi rijhi vali
kīnī.

Dohā:

Īmrta nayana Īmrta bacana rahai paraspara cāhī

Nyāya pūkārāi virahani piya vina āhi āhi. 10.

Translation:

"Beautiful is Mālavā Rānī, whose husband has lovingly cast his arm on her shoulder.

The husband goes to the palace with a necklace, and hastily the lady is embracing him.

The husband refuses to give the necklace playfully, while she, catching his arm, wants to snatch it.

She is tempting him with her lovable beauty, and the currents of greed ^{are} is overflowing the heart of the hero.

She is deeply moved by the charm of Mohana, and the Love feeling happy (at his conquest), has manifested his prowess.

They are coveting the nectarine eyes and speech of each other, and the virahinī is exclaiming Ah! Ah!, and asking for justice."

Mālavā Gauṛī (Mālakauśa), Rājasthānī. Late 18th century.

Size 7½" x 5½" French Collection.

The hero and heroine are ^{about to} entering a room. Each of them has an arm around the neck of the other. Both hold flower garlands in their ~~free~~ hands. The room is furnished with a bed and a lamp is burning on the shelf. To the right a handmaid is descending from the stairs.

Inscription at the bottom:

Mālī Goṇī

Mālavā Gauḍī (Mālakauśa). Rājasthānī, Jaipur. Size 6 1/10" x
4 2/5". B.M. Or. 8838, fol.34.

The hero stands on the terrace furnished with a bed
with his left arm round the neck of the heroine.

The following inscription is superscribed at the
top: Mālavā Rāganī, savaiyā:

1. Jovana rūpa saū pūri rahī, lasai ekahī āsana piya riḥhāvai
2. Yo lapaṭā^ṭā^ṭ nisaṅka hiyai, rati ātura āgī suāṅga su-hāvai
3. Tāhī kai sāṅga karai rasa rāṅga sāketa niketa ko cali
āvai.
4. "Lāla" kahai Mālakosa kī Rāganī yāhī kau Mālavī nāma
kahāvai. 10.

Translation:

"Full of youth and charm, seated on the same seat with
her husband, she is tempting him.

With a beautiful bodice adorning her limbs, the
woman, excited with amorous desires, and with no misgivings in
her heart, is embracing him.

Coming to the trysting place, she engages herself in
amorous dalliances.

'Lāla' says that the Rāgini of Mālakauśa bears the name
of Mālavī."

Or. 8839 fol.29:30:

Rāga Mālavī la. Rupa sa puri, riḥhāvai.

2. Angī.

3. Sāketani ko calī āvai.

Add. 21,550. fol.10.

1. Rupa sō puri rahi lasa, rījhāvai.

2. Hiye, āgi sū.

3. Tāhi, saketa naketa kō.

4. Mālaśrī nāma kahāvai. 10.

Rāmakalī (Mālakausa). Rājasthānī, Jaipur. 18th century.

Size 10" x 7". B.M. Or. 2821, fol.10

The heroine is seated on a carpet averting her face from the hero. On either side stands a handmaid one of whom is offering flowers to the heroine. In the foreground a horse and a groom are depicted.

The following inscription is superscribed at the top:

Rāgani Mānavati, Copai:

1. Rāmakali piya pema rāgīlī, sundara chavi vicatra chavilī.
2. Kāmakara kapolana kuṇḍila bhāī, ubhai bhāta katai race gusāī.
3. Bhuṣaṇa joti adhika chavi hoyā, pahupa samāna nājuki liyai.
4. Piya syō ruṭhi māna karī rahī, jā-sū ritī kīnī nāhu jahī.
5. Piya kara jorai vauhu bhāga manāvai, triya mānana chāḍai samau gavāvai.

Dohā:

Chvai sāgara nagari racī, Vrahmā citai cita māha,
Piya yaha aiṣa lagāī-yau vauhauta krodha jīya māha. 14.

Translation:

"The proud Rāmakalī, possessing a peculiar charm and piquant beauty, is absorbed in the love of her husband.

The dolphin-shaped earrings adorn her cheeks. How Brahmā has decorated her with nature and with artifice!

The effulgence of her ornaments enhance her beauty; she is tender as a flower. ^mSimulating pride towards her husband she says, 'Go to her with whom you had connection.'

In different manners, the husband, with folded hands, is cajoling her, but the woman does not give up her pride, and is whiling away the time.

Brahmā cogitating in his mind, has created this lady, the ocean of beauty, but has added this defect to her that she has ^{blazing} flaming anger in her heart."

Rāmakalī (Mālakausa), Rājasthānī. Late 18th century.

Size $7\frac{3}{4}$ " x 5". French Collection.

The heroine is seated on a bed averting her face from the hero who kneels beside the bed. A handmaid stands near her.

The following inscription is superscribed at the bottom: Rāgaṇī Rāmakarī

Rāmakalī. Mughal. 18th century. Size 3" x 5"

B.M. Add. 26,440, fol. 18. (Hāfiz Rahmet Library)

This is an unique example of this rāginī. The hero stretches himself on a terrace, being completely intoxicated. One lady is administering him wine, and a second is holding his right hand. The following articles are lying on the floor: betel box, spittoon, wine bottle, fruit-tray and a small stool.

The painting bears the following inscription in Persian: Rāmakalī.

Rāmakalī (Mālakausa). Jaipur, 19th century. Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol. 12.

The heroine is seated on a stool with one foot on the ground. The hero has fallen at her feet. ~~Though his~~ Her confidante is persuading him to get up.

The following inscription is superscribed at the top:

Rāmakalī, savaiyā:

1. Jovanavantī mahā maya manta su-moja bharī mana māna
vaḍhāvai.
2. Vaiṭhī savai ali hārī manaikai vāhito kāma kaḷola na
bhāvai.
3. Hota prabhāta saṣī samujhāvati kāhe kaupīyahi pāi
lagāvai,
4. 'Lāla' kahai Mālakosa kī Rāginī Rāmakalī yaha nāma kahāva. 11.

Translation:

"The youthful, proud and capricious lady, has given vent to pride in her heart.

All the damsels are seated aloof being defeated in their efforts to persuade her; but she does not care for amorous dalliance.

At the break of dawn the confidante asks "Why have you kept your husband touching your feet?"

'Lāla' says Rāmakalī, the Rāginī of Mālakausa, is known by this name."

Variants: Or. 8839, fol.15.

1. Atha Rāmakalī, Mayamantī.
2. Manāīkai, vāhī.
3. Sakhī, samujhāta, kau, piyā pāī
4. Mālakausa, Rāganī, yeha, kahāvai.

Add. 26,550, fol.11.

1. Jovanavanti, sū moja bhari, piyā instead of mana.
2. Vaiṭhi, hāra, manāya kai, kāhi
3. Samajhāvata, kāhe piyako pāya lagāvai.
4. Rāganī, Rāmakali. 11.

Gupakalī (Mālakausa). Rājasthānī, Jaipur, 17th century.

Size 10" x 7". B.M. Or.2821, fol.11.

The heroine is seated in the palace, with her right hand raised towards two flower vases. On the other end a female musician is playing a tānapūrā. A caurī-bearer stands behind the heroine. In another room a hand-maid waits near a bed.

The following inscription is superscribed at the top:

Rāgani Gupakali, Copāī:

1. Guṇa sāgara nāgara Gupakali, rupa vayanā sobhā ati bhārī
2. Piya ke dhyāna magna asi bhaī, manahu eka rūpa hoī gaī.
3. Nikasī mahala vaiṭhi parachāhi, cerī eka caūra kara āhi.
4. Kanakalatā si latā savārai, piya samīpa kau samau nīhārau.
5. Ānada umagi vadana vigasānau, lāla na catura āpa vasa
jānyaū.

Dohā:

Naina salaunye catura triya, citavata cita harī leī,
Mālakausa rījhe nṛpati mana bhavatu suṣa deya. 12.

Translation:

"Lady Gupakalī, the ocean of virtues, is endowed with the beauty of form and speech.

Coming out of the palace she is seated in a shady place, while a hand-maid is waving the caurī.

She, like a golden creeper, is decorating a creeper, and waits for the return of her husband.

Overflowing with happiness, her face is blooming, and the clever woman thinks the hero to be under her influence.

The skilful lady, by winking her pretty eyes, steals the heart. King Mālakausa is enamoured of her, because she delights the mind. "

Gupakalī (Mālakausa). Rājasthānī. Late 18th century.

Size $7\frac{1}{2}$ " x $5\frac{1}{2}$ ". French Collection.

The heroine is plucking ^{out} some grass growing in a pot. A caurī-bearer stands behind her. On the left a handmaid waits near the bed.

The following inscription is superscribed at the bottom:

Rāgapi Guṇa-karī. 13.

Gupakalī (Māla-kausa). Jaipur, 19th century. Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol. 20.

The heroine is seated on a cot lying on a terrace. A handmaid stands before her. Two flower pots are lying near her.

The following inscription is superscribed at the top:

Rāga Gunakarī, savaiyā:

1. Pīya kī vāta rahī cita lāikai, vāta sahelī su nitya
calāvai.
2. Vāsa suvāsa sanī ati sundara ghara kañcana ṣambha bha
kai vaiṭhī suhāvai
3. Sārī kasūbhī suraṅga lasai mati kañcana bhūṣana aṅgani
bhāvai.
4. Lāla kahai Mālakausa kī Rāgiṇī Gunakarī jiha nāma
kahāvai. 12.

Translation:

"Bearing in her mind the news of her husband, she starts daily the conversation with her confidante.

The charming lady wearing perfumed clothes, shines beneath the golden columns.

The saffron-coloured sārī, and the gold and jewelled ornaments adorn her body.

'Lāla' says, Gupakalī the Rāgiṇī of Mālakausa is known by this name."

Variants, Or. 8839, fol.7:

1. Atha Gunakali la. Rahi, lāyakai
2. Sundara is left over, kambha.
3. Kasuvī, mani
4. Rāgani. 11.

Add. 26,550, fol.12.

1. Lāya, sū.
2. Ni, ati is left over. Sūdara, ghara kañcina kumbha
kaṭhi suhavai.
3. Sāri, kasūbhi, kañcina, Agana.
4. Mālakosa, Rāganī, Gunī-kali, yaha. 12.

Khambhāvati (Mālakausa). Rājasthāni, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol.18.

Four-headed and four-handed Brahmā is seated in the palace with the heroine. He is offering clarified butter to the sacrificial fire. In another room an attendant stands by the bed. In the foreground two male musicians are seated.

The following inscription is superscribed at the top:

Rāgani Śambhāvati, Copai;

1. Parama vicatra Śambhāvati rāṇī, jāsyū Vrahmā kaihaita
kahāṇī.
2. Racī Virāñci vahuta cita dekai, guṇa sarūpa bhāmiṇī
tava ekai.
3. Deṣi rūpa chabi Madana lajānau kamalāsana muṣa Veda
bhulānau.
4. Visaryau homa jāpa nahi āvai, Śambhāvati vātina vaurāvai.
5. Doī kara jorī pahupa bharī āgai vāsa rupa rasa Manamatha
lāgai.

Dohā:

Madana lajānau bhasma bhayo, unai kalaṅka diyo

Catura naiyana rījhe nīpaṭa deṣi Śambhāvati rūpa. 19.

Translation:

"Queen Khambhāvati, to whom Brahmā is relating some

story, is very handsome.

The Creator has taken a great deal of trouble in the creation of this lady, who is unrivalled in beauty and virtue.

Beholding the charm of her beauty, Kāma was put to shame, and Kamalāsana (Brahmā) forgot to recite the Vedas.

He forgot about the sacrificial fire, and sacrificial chant would not come to him. Khāmbhāvatī is maddening him by her conversation.

Extending her folded hands full of flowers, she, by her beauty, clothes and sentiment, appears to be Kāma.

Thoroughly abashed Kāma was reduced to ashes, and gave her the calumny. While Brahmā (Caturānana - with four faces) was greatly enamoured, after beholding the beauty of Khambhāvatī."

Khambhāvatī (Malakausa), Rājasthānī. Late 18th century.

Size $1\frac{1}{2}$ " x $5\frac{3}{4}$ ". French Collection

Brahmā, with four heads and four arms, is offering oblations to the sacrificial fire. On the right the heroine throws flowers in the fire. A handmaid with a rose-water sprinkler stands behind her. At the bottom, to the left, a swan is depicted.

It bears the following inscription at the bottom:

Rāgañī Khambhāvatī. 9.

Khambhāvati (Mālakausa), Rājasthānī, 19th Century.

Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol.16

Four headed Brahmā is seated on a platform, with the three Vedas in three hands and a sacrificial spoon in the fourth. The heroine is seated before him. On the floor are lying arghā (a certain boat shaped vessel used by Hindūs for performing libations in their worship) pañcapātra and some small cups. In the foreground a flower-bed is depicted.

The following inscription is superscribed at the top:

Ṣabhāvacī Mālakosa kī, savaiyā:

1. Rūpa anūpa sīgāra kiyai tana jovana joti virāji rahī hai.
2. Veda ricāni paḍhai Vrahma-cāri agyārī karai jihi āsa sahī
hai.
3. Hāsa vilāsa hulāsa sanī madhi desi - ganī^{a.} ihi bhesa
lahī hai.
4. Yā vidhi so Mālakosa kī Rāganī Rāgi Ṣabhāicī nāma kahī
hai. 9.

Translation:

"She has decorated her peerless form, the light of youth shines on her body.

Brahmā reads hymns from the four Vedas, and he has prepared the sacrificial fire, with the hope (to secure her)

a. Ganī - rich. Hindi-śabda-sāgara, p.761.

Full of mirth, amorous desire and exultation, she,
rich in lands, has taken up this guise.

In this way, Khambhāvatī, the Rāgiṇī of Mālakausa.
is described."

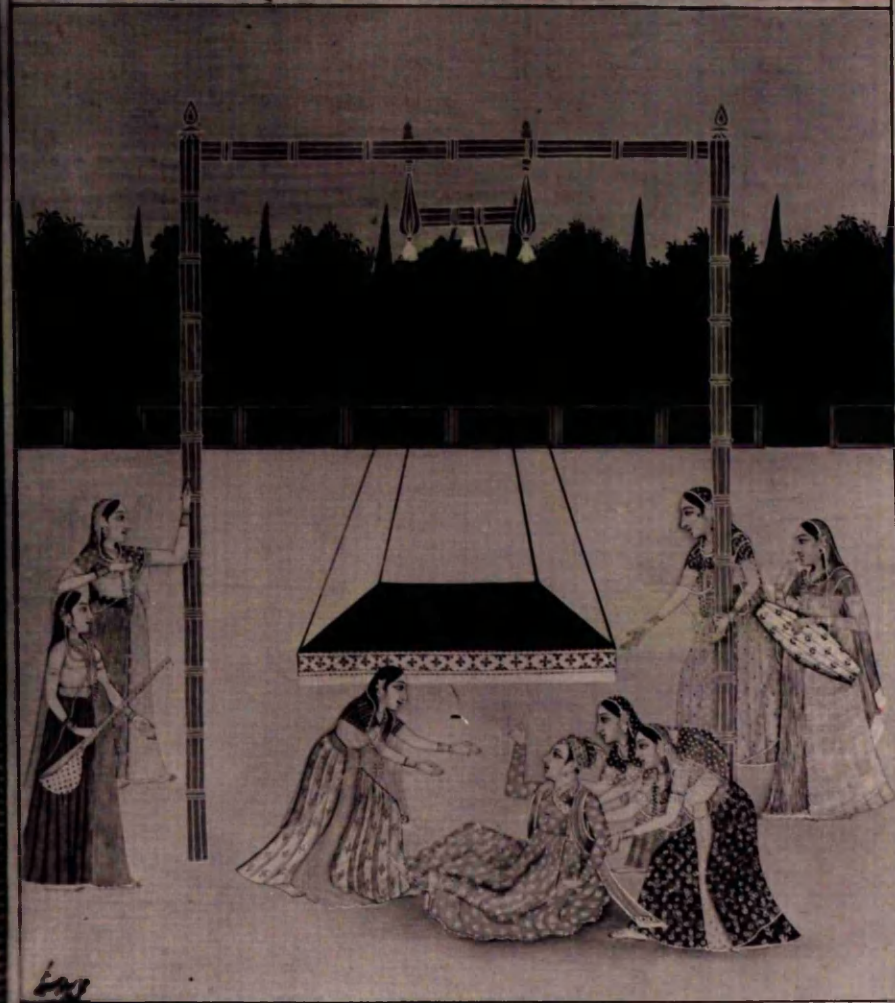
Variants. Or. 8839, fol.5.:

1. Atha Khambhāvacī Rāgala. Anupa kiye, jovana is missing,
virāja.
2. Veda ricā paḍha Vrāhmacāri, agyāri, jīha.
3. Hāsa.
4. Sau, rāga is left over, Khambhāvacī.

Add. 26,550, fol.9:

1. Rupa, rahi.
2. Racāna, agyāri, hāsa vilāsa sani madhi desagani iha.
4. Sō, Rāga, Śambhāyacī. 9.

रतनरचितखंभडोरीलालपाटकीहेपटिकाकनकमणिखचितवनावसों॥२॥
 हूलतहिंदोरेंहिलमिलवनारिनसोंकौतुककरतरागरंगरतिभावसों॥३॥
 उरुकिउरुकिहूमिबूमिफुकिपरेभूमिविवसहिंदोलमिसरसहीकेदावसों॥४॥
 हाहाकरिलीहोयेगंहींअंकभरिप्यारीदोऊठेहंसिरंगालपारेप्रेमचावसों॥५॥



Hindola. Rajas Mahal. 18th Century.
 B.M. No. Add. 26, 934, fol. 5

Hiṇḍola. Rājasthānī. Late 17th century? Size 7½" x 6½"

B.M. Add. 26,934, fol.5.

The hero has fallen down from the swing and is being helped by the attendants to get up.

The following inscription is superscribed at the top:

Ratana racita khambha ḍorī lā-la pāṭakī hai, paṭikā

kanaka maṇi^{KK}racita vānāva sō

Jhūlata hiṇḍorē hila mila vara nārīna sō kautuka karata

rāga raṅga rati bhāva sō

Ujhaki ujhaki jhūmi jhuki pare bhūmi, vivasa hiṇḍola

misa rasahī ke dāva sō

Hā hā karilinho^{ॐ५५} anka bhari pyārī doū, uṭhe hāsi

Raṅgalāla, pyāre prema cāvasō.

Translation:

"The poles of the swing are decorated with jewels, the strings are made of red jute fibre, and the plank is inlaid artistically with gold and jewels.

He is swinging with charming women and dallying with them amorously.

While swinging with full force, Hiṇḍola fell to the ground helplessly.

But as both his wives crying Ha! Ha! took him into their embrace, and smiling Raṅgalāla rose up full of love and vigour."

Bahādur Singh, the name of the artist, is inscribed at the bottom.

Hiṇḍola, Rājasthānī, Jaipur. 17th century. Size 10" x 7"

B.M. Or. 2821, fol. 12.

In a garden a swing is seen. Śrī Krishna, with a vina, is swinging with Rādhā. His attitude shows that he is affected with amorous desire. Two handmaids stand close to the swing, while a third, on the left, is watching the dance. The danseuse wears a jāmā^h, trousers, cummerbund and turban. Behind her stand two musicians with a mṛdaṅga and cymbals. On the right a caurī-bearer stands looking at a musician playing the tānapūrā. In the background the sky is represented overcast with clouds. In the foreground a lake full of lotus blossoms is depicted.

The following inscription is superscribed at the top:

Hiṇḍola Rāga, Dohā:

Madhu-mādhau Gandhāra^hmili Toḍī au Deṣā^skha.

Bilāvala Hiṇḍola sāga rāga raṅga jīva vā^hsī.

1. Vapai śambha vi viracī amolā, ratana jarita suṣa-rāsi
hīḍolā.
2. Caḍhī^h Hiḍola piya bīna bajāvai, hā^hvī umagi pema dhuni
gāvai.
3. Samau suhāvana rīti suṣa-dāī, nila jala dala jhukī varṣā
lāī.

4. Dāmiṇī deṣī hota aujīyārī, rājita bāga pākati suṣakārī
 5. Piya syo prīti hṛdai ati bāḍhi, ānāda magna jhulāvata
 thāḍhī.

Dohā:

Rājata raṅga Hiḍola triya, jhulata vanitā saṅga,
 Purna ānanda umagi hiyai upajata tana tarāṅga 13.

Translation:

"Madhu-mādhava, Gandhāra, Desākha and Vilāvala, with
 them Hiḍola makes merry to his heart's content.

In the forest, the swing, the heap of happiness and
 inlaid with jewels, is set up on priceless poles.

Mounted on the swing the beloved is playing the
 viṇā, and the lady in exultation is singing a love-song.

Lovely is the time and pleasant the weather; and
 the deep blue array of clouds have brought rain.

The lightning spreads light, and in the pleasant
 garden she is enjoying herself.

The love towards her husband has very much increased
 in her heart, and immersed in joy she is rocking the swing.

Hiḍola, in great love with the lady, is swinging
 with great splendour.

Full joy overflowing his mind, inspires many fancies
 in his heart. "

Hiṇḍola, Jaipur. Tempera painting with gold border and floral decoration. 19th century. Size 6 1/10" x 4 2/5"

B.M. Or. 8838, fol. 2.

Krishna is swinging with Rādha. The swing is being rocked by a female attendant on either side. On the left two female musicians are playing ^{on} tānapūra and ^{respectively} mṛdaṅga, and on the right stand two attendants.

The following inscription is superscribed at the top:

Hiṇḍola Rāga, Savayā:

1. Aṣinā jorai sadā cita caurai, tihī mapī kañcana sambha
hiḍorai.
2. Kuñja ke madhya virājai piyā piya, dāminī maiṣa paraī,
duhū bhorai.
3. Nāgari nārī aneka jhūlāvata rāga vilāsani mai manu gerai.
4. Yā vidhi Rāga Hiḍola ^k Kahāvata, jāni caḍhai abhilāṣana
thaurai. 13.

Translation:

"Seated on the swing with poles worked in gold and gems, she glances at her lover and thus steals his heart.

The lover and the beloved are seated in the bower, and the streaks of lightning light them from both sides.

Many ~~other~~ accomplished women are rocking his swing.

This is Rāga Hiṇḍola..... ?

Variants, Or. 8838, fol. 4. Atha Hiṇḍola Rāganī.

1. Cīta, tihi.
2. Pīya, dāmīnī, muṣa, duhu.
3. Nāgarī, nārī is left over, jhulāvata chaḍi ?
4. Hiṇḍola, ^bBachai, abhīlāṣana. 13.

Add. 26,550, fol. 13.

1. Āṣina, tahi, mana, kañcina. '
2. Kuñjana, kai, virāja, dāma, ni is missing, miṣa, parai,
du.
3. Nārī, jhulāvata, Rāma, vilāṣana mana, Hiṇḍola, thorai. 13.

Madhumādhavī (Hiṇḍola). Rājasthānī. 17th Century.

Size 10" x 7". B.M. Or. 2821, Fol. 17.

The heroine, standing on a platform, is feeding a peacock perched on the eaves. On the threshold of the house stands a handmaid with a tray. On the right a female musician is playing the tānapūrā. In the background the sky is represented overcast with clouds with lightning flashing through them.

The following inscription is superscribed at the top:

Rāgani Madhumādhavī, Copāī:

1. Madhu-mādhavī rupa nidhi nā nārī, harita barapa pah^airai tana
sāri.
2. Bhāvai bheda bhuṣapa āga nīke, deṣi koṭi mūni saji hoī
phīke.
3. Nikasī mahala bārī māhi ṭhāḍhi, nīla jaladala umagī
ghaṭā gāḍhī.
4. Madhura madhura dhupi garjati āvai, dāmiṇi cama kīra
bahu lāvai.
5. Kurahī ṣaga ānanda sura vāṇī, deṣi surījhī rahī tihi
rāṇī.

Dohā:

Piya mīlāpa kī phula tana, ṭhāḍhi karata vinoda,

Nṛpa Hiṇḍola kai mana basī, tāthai mana mahī moda. 18.

Translation:

"Madhu-mādhavī, the treasure of beauty, wears a green sārī on her person.

Various ornaments appear charmingly on her body, beholding which the myriad decorations of the munīs are bedimmed.

Coming out from the palace, she stands in the garden, and the deep blue clouds are surging (in the blue sky.)

They appear rumbling slowly, with the flash of lightning which brings parrots.

The Kurahī birds are twittering joyously, beholding ^{while} ~~whom~~ the queen is immensely pleased.

Her body is in ecstasies at her union with her beloved; thus standing she is cracking jokes.

She has made home in the heart of King Hīṇḍola, therefore she is happy."

Vilāvala (Hīḍola). Rājput, Rājasthāni (Bundelkhand)? Late sixteenth or beginning of the 17th century. Size 7 1/10" x 5 2/5". B.M. (Prints & Drawings) 1924-12-28-03.

The heroine, dressed in a red sārī and colī, is seated on an āsana. Pearls play an important part in her ornaments. She wears baddhī, benā and māga, earrings set with pearls, and nose-ring (nathiā). Her handmaid stands before her. She is dressed in a sārī, a black oṛhanī and the colī. She holds a circular mirror in her hand in which the heroine's face is reflected. The background is painted in dark green.

The following inscriptions in Devanāgarī and Persian are inscribed on the reverse:

Virāvara Rāginī Hīḍola kī;

Deṣi deṣi muṣa mukara mai citta bhaṅga bhai trīya,

Ihi vidhi kari kai raci citai, hīya vicāratī pīya.

Persian: Birāvara Rāganī Hindola also Barārī Rāga.

Translation:

"Looking repeatedly her face in the mirror, the lady became mentally perturbed. Decorating herself in this fashion she entertains in her mind the thought of her husband."

Vilāvala (Hiṇḍola). Rājasthāni, Jaipur. 17th century,

Size 10" x 7". B.M. Or. 2821, fol. 13.

The scene is laid in an apartment of a palace. The heroine leans against a huge cushion fixing her earrings with her right hand, and arranging the head ornament with the left. A handmaid is holding a mirror before her. On the left a female musician is playing ^{the} on a tānapūrā, and on the right is a room furnished with a bed near which is seated a handmaid. On the floor are seen a couple of cocks, a spittoon and a jug.

The following inscription is superscribed at the top: Rāgani Vilāvala, Copāī:

- 1.. Rājata nipaṭa Vilāvala rāṇī, subhaga rupa suvuddhi vidhi
thāṇī.
2. Piya-keṭana maileī suvāri, tāthai ghari-payau nīhārī.
3. Surati keli rasa rasa mai bhīnī, jhili-milī laṭa sārī
majhīnī.
4. Sisaphula dhari māga vanāvai, saṣī catura darpapa diṣa
rāvai.
5. Nava jobana nava umaga navelī, parama pravīna pema rasa
belī.

Dohā: Deṣī badana chabī muka-ra mai bhai ju bibi sāga
triyā, rupa subhaga vidhi kai raci yahi vicāra te jīya. 14.

Translation:

"Rānī Vilāvala is exceedingly well decorated. Her appearance is comely, she is skilful, and her command firm.

Her hair is hanging unkempt on her body, therefore she is looking at the gharipāṭī!

She is immersed in the pleasures of amorous sports; the locks of her hair ^{are} fluttering and her sārī is transparent.

Holding her head-ornament (śīśaphūla) she is arranging the māga (an ornament worn in the parting of the hair), and a skilful attendant shows her the mirror.

The young lady is in the prime of her youth; she has fresh exultations, she is exceedingly clever and is like the creeper of the sentiment of love.

Beholding the beauty of her face in the mirror, the lady became two as it were. ^{Her} ~~The~~ comely appearance is well adorned; this is the thought in her mind."

Vilāvala (Hiṇḍola). Jaipur. 19th century. Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol.10.

The heroine is seated on a bed lying on a terrace arranging her earrings. An attendant is holding a mirror for her. On the bed before the heroine are lying several articles of her toilet such as rose water-sprinkler, box of red-lead (sindūrā) and jewel boxes.

The following inscription is superscribed at the top: Rāga Vilāvala, savayā:

1. Jovana rūpa bharī tiya rājati soraha bhāti sīgārani^{a.}
kīyau.
2. Cita maī kanta kī cāha chaī, sakhi vāta bhulāvai nahī
mana dīyai.
3. Nīla nicola vanī dhana vijū sī, āraṣi deṣi laḍāvati
hīyai.
4. Rāga Hiḍola kī Rāginī soī Vilāvala nāma vilāsani liyai 14.

Translation:

"Full of youth and beauty, and decorating herself with sixteen kinds of decorations, the lady is shining.

In her heart she is longing for her husband. Her confidante wants to divert her by talk¹⁶ of topics on which she has not fixed her mind.

Wearing the blue bodice the lady appears like the lightning. Looking in the mirror laḍāvati hīye?

She is the amorous Rāginī of Hiṇḍola known as Vilāvala."

Variants, Or. 8839, fol. 1.

1. Atha Vilāvala, rupa, bhāti, sigārani kiye.
2. Saṣī, calāvai, diye.
3. Dhana is left over, hīye.
4. Hīḍola, Rāganī, nāma kahī hai. 14.

Add. 26,550, fol.14.

1. Rupa, bhari, tiyā sorahai, singārana kīyai.
2. Nicola, vanī, dhani vijasī, hīye.
3. Hīḍola, Rāganī, vilasana kīyai.

a. They are enumerated by ¹keśhava Dāsa in his Rasikapriyā as follows:

1. Sakala suci; cleanliness of everything.
2. Amalavāsa; clean garments.
3. Jāvaka; lac-dye by which women tint their feet.
4. Keśa samārabo; doing the hair.
5. Aṅgarāga; application of scented unguents or cosmetics to the body; sandal mixed with saffron, camphor, ^{mask, etc.}
6. Māga sindūra; adorning the partition of hair with the sindūra (red lead)
7. Bhāla khaura; putting caste-marks on the forehead.
8. Cibuka tilaka; painting a mole on the chin.
9. Mēhadī racāibo; tinging the feet with henna.
10. Aragajā lagāibo; application of the argajā (a certain yellowish perfume compounded of several ingredients).

- 11-12. Bhūṣaṇa mani suvarāṇa phūla; Ornaments of jewels and gold and flowers.
13. Mukhavāsa; the use of such powder compounded of various scented ingredients which removes ^{the} ~~the~~ evil smell from the mouth, or such articles as cloves, etc.
14. Danta māñjanā; tooth-powder.
15. Adhara rāṅga tām būlate; tinting the lips by chewing betel leaves.
16. Kājara; application of collyrium to the eyes.

Rasika priyā, pp.35-36.

Ṭoḍī (Hiṇḍola), Rājasthānī, Jaipur, 17th century. Size 10" x 7"

B.M. Or. 2821, fol. 14.

In this picture the Rāgiṇī is depicted standing in a garden with an antelope and a fawn on each side attracted by her music. She wears an oṛhanī, a skrt and shoes (jūti). She holds a mayūrī vīṇā in her hands. On the left, behind a mound, stands another female musician with a tānapūrā. In the background is depicted a temple and in the foreground a lake full of lotus blossoms.

The following inscription is superscribed at the top: Rāgani Ṭoḍi, Copī:

1. Parama vicitra raci Bidhi Ṭoḍī, tihū loka chabi kahū na
choḍī.
2. Kara imṛta vāga mahi ṭhāḍhi, pema sūrātī upajāvata
gāḍhī.
3. Sunai nāda mṛga ṣutha bhulānī^ḍ deṣata naina chabi nipaṭa
lajānai.
4. Ubhī nikaṭa sarovara tīra, nṛmala jala mānau Gaṅgā nīra,
5. Sārāga surāga hātha nyau-haurāyau, apaṇau karī āpa
nikaṭa ṽulāyau.

Dohā:

Nainau māhai pīya basai jīya mai piya bairāga.

Mana baurāvata mṛga manasu su Ṭoḍī ṭhāḍī bāga 15.

Translation:

"The Creator has created *Toḍī*, not leaving any particle of beauty anywhere in the three worlds.

Made of ambrosia she stands in the garden, inspiring love and amorous desires.

Listening to her melody the herd of deer is bewildered, and beholding the beauty of her eyes that were greatly ashamed.

Near the *ubhī* (?) is the bank of the lake, *ku-* crystalline water of which is like the water of the Ganges.

She has extended her hand to the bright coloured deer; and drawn them near her.

Her beloved lives in her vision, but in her heart she loves detachment (from the worldly pleasures). Thus standing in the garden *Toḍī* maddens the hearts of the deer."

Toḍī (Hīṇḍola), Jaipur. 17th century. Size 7 6/10" x 5".

B.M. (Prints & Drawings) 1914-2-11-02.

In this picture Toḍī wearing a green colī, transparent oṛhanī, and a pair of slippers (jūtī), stands in the rocky land. She holds a bunch of flowers in her left hand and a vīṇā in the other. A herd of five black bucks and does is attracted by her ^{music}. In the foreground a lake where cranes and ducks are sporting and preening is depicted. In the background, on either side, there is a palace situated on a mound nestling among green trees.

Toḍī (Hīṇḍola), Jaipur. 18th century. Size 8" x 5 1/4".

I.M. 94-1922

The scene is laid in a garden with mango trees in full blossom. The heroine leans against a tree with the mouth-piece (ṣataka) of the hukka in her hand. One of her handmaids holding the hukka base, stands behind her. On the other side of the picture stand four female musicians. On either side are depicted two fawns attracted by the melody. The heroine wears close-fitting trousers chequered in gold, a jāmāh (coat) and an oṛhanī worked ⁱⁿ with gold. The hukka seems to be an enamelled one, probably of the kind manufactured at Jaipur.

Ṭoḍī (Hīḍola), Jaipur. 19th century. Size 6 1/10" x 4 2/5".

B.M. Or. 8838, fol.11.

The heroine, wearing a transparent orhanī and a skirt heavily worked with gold, stands in the wilderness with a vīṇā in her hands. Two fawns and a black buck are attracted by her music, ^{they} and stand entranced on her both sides.

There is a lake in the foreground.

The following inscription is superscribed at the top :

Rāga Ṭoḍī Hīḍola kī, Savaṇyā:

1. Cita udāsa rahai vana vāsa maī tīya pravīna suvīna vajāvai
2. Sārī kasūbhī so pyārī lasai, mṛga chonani rāgasau rījhi
rijhā-vai
3. Bhūṣana aṅga jagāvai anāṅga kau, gāvata kokilā kaṇṭha
su-hāvai
4. Rāga Hīḍo-ḍol-la kī Rāginī yā vidhi, jānahu Ṭoḍī sunāma
kahāvai. 15.

Translation:

"Her gloomy mind is always fond of living in the forest: the accomplished woman is playing masterly on the vīṇā.

The saffron coloured sārī appears graceful.

She is attracting the fawns by her sweet melody.

She has ornaments on her person; she awakens

amorous desires; and she sings in the cuckoo-like voice.

In this way you should know the famous *Ṭoḍī*, the *Rāgīnī* of *Hiḍola*."

Variants: Or. 8839, fol.18:

1. Rahe, mai, pravina.
2. Kasubhī, rījhī, rījhāvai.
3. Kokīlā.
4. Hiḍola, Rāgīnī, vidhī, nāma.

Add. 26,550, fol.15.

1. Raha, mai, tiya veṇa suhāvana bhota vajāvai.
2. Sā^ṛvi, supyāri, sō, rījha rījhāvai.
3. Amaṅgala instead of Anaṅga, vāma (kaṇṭha).
4. Hiḍola, Rāgīnī, nāma, yā vidhi and jānahu are missing.

Desākha (Hiṇḍola). Rājasthānī, 17th century. Size 10" x 7"

B.M. Or. 2821, fol. 15.

In this picture an athletic scene is depicted.

The heroine, wearing a sārī and oṛhanī, is sliding on a mālakhambha (cross-bar). To the left an athlete dressed in a jānghiā and a dupaṭṭā, aims an arrow, and to the left ^{right} another is uplifting a nāla. Two wrestlers are wrestling in the foreground.

The following inscription is superscribed at the top:

Desāṣa Rāgani, Copāī;

1. Aba baranai Desāṣa banāī, puriṣa bheṣa dhari sari^{sarāu} karāī
2. Kalā samasta samajhī piya pyārī, cañcala capala sujāna
sunārī.
3. Kaṣahū ulaṭī ṣambha syau lāgai, kabahū mudigara lai hoī
āgai
4. Kaṣahu nāla uṭhāvasi nīkai, karai soī jīya bhāvai pīva
kai
5. Banita aura na sara-bhari koī, eha samāna guṇa rūpana hoī.

Dohā:

Guṇa āgarī nāgarī catura rahi sarosa bagāḍhi.

Piya ke jīya mai citra jyau citra bhaī Desāṣa. 16.

Translation:

"Now Desākha is described with proper adornments.

In the guise of man she indulges in sarisarau?

The restless lady, ~~who is~~ the beloved of her husband, is flippant and intelligent.

Sometimes, turning her body upside down she attaches herself ^{to} with the post, and at times she comes forward with the Indian clubs.

At times she uplifts the nāla with alacrity. She does the very thing which appeals to her husband.

In beauty and qualifications, there is no woman who can be a match to her.

The lady who is the treasure of virtues is giving vent to her anger. The beautiful Desākha impressed herself like a painting in the heart of her beloved."

Desakāra Rāginī? (Hiṇḍola), Rājasthānī. Late 18th century.

Size $7\frac{3}{4}$ " x 5". French Collection.

In this picture three athletes are depicted performing athletic feats on the bank of a river. One of them is sliding from the māla-khambha. ^{A second} ~~Another~~, on the right, holds a third athlete, all bundled up, in his right hand. On either side are lying their various articles of dress consisting of conical caps, dupaṭṭās and shoes. A nāla is also lying in the background.

It bears the following inscription at the top:

Desakāra Rāgaṇī. 18.

Desākha (Hiṇḍola), Rājput, Rājasthānī (Tonk). 1760-1780.

Size $8\frac{1}{4}$ " x 11". I.M. 355 D.1908.

In this picture the athletes are represented performing various feats in a gymnasium (akhāḍā)†. In the foreground two wrestlers are wrestling, while three others, one on the left and two on the right, stand to encourage them. On the left again an athlete has raised a lejim, another wields the Indian clubs (mudgra) while two others are engaged in conversation. On the right, near the tank, stand three caprisoned horses with their grooms, partially hidden in the trees.

In the background is portrayed Tali-wāra^u khān with two morchala-bearers.

Desākha (Hiṇḍola). Jaipur. 19th century. Size 6 1/10" x 4 2/5"

B.M. Or. 8838, fol. 29.

In this picture three athletes engaged in different kinds of exercises are depicted. One of them in the centre is sliding from the mālakambha, a second on the left wields the Indian clubs, while a third on the right is performing the cakara daṇḍa (lying on the ground and revolving in a circle).

The following inscription is superscribed at the top:

Rāga Desāṣa Hiṇḍola kī, savaiyā:

1. Rūpa anūpa vanyau atihī vapu kañcana khambha sauhai
lapaṭā-vai.
2. Ṭhokata daṇḍa vane paracaṇḍa su mugadara so bhuja jora
janā-vai
3. Mallakī līlāna saū rasa raṅga kiyāī para tēja sau teja
vaḍhāvai.
4. Deṣo Desāṣa Hiṇḍola kī Rāgaṇī mallani ke madhi mala kahāvai.

16.

Translation:

"Her peerless form is beautifully adorned, and her body is entwined round the golden pole.

She is performing daṇḍa with great vigour and is exhibiting the strength of her arms by the use of the Indian clubs.

She is enjoying herself greatly in the athletic sports, which increase her splendour.

Look ye! Desākha the Rāgiṇī of Hīḍola^{is} known an athlete among the athletes."

Variants: Or. 8839, fol. 24.

1. Atha Desāṣa la. Anupa vanyo, lapaṭaye.
2. Su.
3. Mala kī līlāni sau.
4. Desākhala Rāga Hīḍola kī Rāgaṇī malana madhya malanī
ka. 6.

Add. 26,550, fol.16.

1. Rupa, vanyō, atahai, kañcina, ṣambha sō haī laṭāyē.
2. Ḍaṇḍa, samugārana sō bhuja ramāvai.
3. Sō, karai, sō.
4. Hīḍola, Rāgaṇī malana kai pachi mala kahāvai. 16.

Devagandhārī (Hiṇḍola). Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol. 16.

An emaciated hermit, dressed in a pītāmbara, is seated on a platform. He wears a pointed beard and his unkempt hair is scattered over his shoulder. He also wears ornaments consisting of necklace, armlet and bangles. A yoga-paiṭṭa is passed through his crossed legs and tied at the back. Before him a musician is playing ^{the} ~~on~~ tānapūrā. Behind him stands a peacock feather fly-whisk bearer. On the left is represented a room furnished with a bed and carpet. In the background mango trees and in the foreground a lake full of lotus blossoms are depicted.

The following inscription is superscribed at the top:

Rāgani Devagandhārī, Caupai:

1. Tapasi rūpa Gandhārī nārī, viraha laharī tana mai atī
bhārī.
2. Viracī tathai durvala dehi, pala pala mai cita caḍhai
sanehi
3. Mukalate kesa bhesa vairāgī, piya ke nāma jāpa jīya lāgī
4. Joga jaṭā āsana dṛḍha kiyai, bhavana chāḍi baiṭhi maṭha
liyai.
5. Manasā yahai dhyāna jīya dharai, sāi mohī mayā naika karai.

Dohā:

karata ṭahala sāga sahacarī sou nipaṭa vairāga

Mānahu muratī citrakī rahī pe-ma lava lāgī. 17.

Translation:

"Lady Gandhārī, in whose heart the currents of viraha (separation) are overflowing mightily, has taken the guise of an ascetic.

She has adorned her body in keeping with her condition and at every moment the thought of her lover is gaining ascendancy over her.

Her hair is shaped in a bud (done in a top-knot); her dress is that of an ascetic, and wholeheartedly she is muttering the name of her beloved.

Her matted hair is befitting to yoga and her attitude (āsana) is firm; leaving her home she has taken to monastery.

She always cogitates on this thought in her mind
"My husband does not love me."

A hand maid, who attends to her, is also free from worldly attachments. (She looks) as if a painted figure has fallen in love."

Devagandhārī (Hindola). Jaipur? with strong Mughal influence. 18th century. Johnson Collection. India Office (Reading Room). Fol. 10.

A muslim hermit, seated on a tiger-skin, reclining on a crutch. A dog sleeps near him. Before the hermit a female musician is playing ^{on} ~~an~~ ^{the} ~~ektārā~~. Her confidante is seated next to her resting on a crutch. She is apparently lulled to sleep by the music. Before her are lying a peacock feather flywhisk and two watermelons. The fire is burning on the hearth. In the background is represented a walled fort surrounded by a moat. At the bottom rose beds are depicted.

Devagandhārī (Hindola). Rājasthānī. Late 18th century. Size $7\frac{3}{4}$ " x 5". French Collection.

In a room on the left, an ascetic, dressed in a loin-cloth leans against a cushion. —

— A narrow strip of cloth (yogapaṭṭa) is passed round her knees to the back. She holds a book in her right hand. Another book is lying before her on a stool (kaīcī). On the right are seated a couple with folded hands.

In the foreground are seen two peacocks.

The following inscription is superscribed at the top:
Deva Gandhāra Rāgaṇī.

Deva-Gandhārī (Hiṇḍola), Jaipur. 19th century. Size 6 1/10"x
4 2/5". B.M. Or. 8838, fol.21.

An ascetic is seated on a tiger's skin under the shade of a tree. Before him burns the sacrificial fire, A boy seated to the right has scribbled Srī Rāmaji Srī Rāmaji sahā on a wooden panel (paṭiā). A couchant tiger is nearby. A ^{cave} ~~cave~~ ⁷ the dwelling of the hermit, is depicted in the background.

The following inscription is superscribed at the top:

Deva-gandhāra, Savayā:

1. Sundara rūpa anūpa vanyo, ati ujala āṅga vi-bhūti
lagāyai.
2. Chūṭī jaṭā suti sumriti gñāna saū mudita naīnani dhyānahi
lagāi
3. Aī² udāsa rahai vanavāsa mai tāsa-kaita tana anta laṣā
yai.
4. Rāginī Rāga Hiḍola kī rājati Devagādhā[~]ya yo nāma kahāvai 17

Translation:

"Her charming form is decorated in an unique manner. She has besmeared her fair body with ash.

Her matted hair is scattered. With closed eyes and according to the precept of the Śrutis and Smṛtis, she is meditating.

Greatly dejected, she lives in the forest; and not a thread of embroidered cloth is seen on her body.

Thus shines the Rāgiṇī of Hiṇḍola, known as Gandhārī."

Variants: Or. 8839, fol.31:

1. Atha Devagāndhāra la. Rupa anupa, ūajala, lagāyā.
 2. Chuṭī, sutī, sumṛtī, gyāna, sumuḍita, dhāna hi lāye.
 3. Aisī udāsa, tāsa ko tantuna ani laṣāye.
 4. Rāganī Rāga Hiḍola kī rājatī Devagā dhāra yo nāma kahā 17.
- Add. 26,550, fol. 17.

1. Rupa, ūti ujāla, lagāye.
2. Suta, mutī, sō, mundita naina Hari dhyāna lagāvai.
3. Aisi ūdāsa, raha tāsa-keta tuna anta na lāvai.
4. Rāganī, Hiḍola, rājati is missing. 17.

Madhumādhavi (Hiṇḍola). Rājasthānī, (Tonk, Rajputānā).

Circa 1761-80. Size 11" x 8 $\frac{1}{4}$ ". I.M. 42 - 1911.

On a terrace, the heroine, frightened by the flashes of lightning, has left her seat and is running away. Her right hand is held by an attendant who has rushed forward to console her. Another attendant extends her arm towards her. On the right a third handmaid is peeping through the door. The sky is overcast with clouds, through which the snaky lightning is flashing.

Madhumādhavī (Hiṇḍola). Jaipur. 19th century. Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol.19.

The heroine, frightened by the flashes of lightning is running away from a terrace. On the right stands a handmaid with her right hand raised towards the heroine. The sky is overcast with clouds, and the snaky lightning flashes through them.

The following inscription is superscribed at the top: Rāga Madhu-mādhavī, savaiyā:

1. Jovanapūri rahaī tana sundari painhi kai ānganā ṭhāḍhī
rahī hai
2. Avara nīlamai hāra sīgārani kañcuki pīta manohara hī hai
3. Cañcalā kau camakī saṣi bhita hvai, bhona gai bhajī cīki
cahī hai
4. Yo Madhu-mādhavī Rāga Hiṇḍola kī, Rāganī cita ke copa
lahī hai. 19.

Translation:

"The beautiful lady, her body filled with youth, having adorned herself, stands in the courtyard.

And she has decorated herself with the necklace of sapphire; the lovely bodice covers her breast.

O friend! Struck with fear on beholding the flash of lightning, she has fled into the house.

Thus Madhu-mādhavī, the Rāgiṇī of Hiṇḍola has found favour with the heart."

Dīpaka. Rājput, Rājasthānī. 16th or the beginning of the 17th century. Size 7 1/10" x 5 2/5". B.M. (Prints and Drawings). 1924-12-28-02.

The scene is laid in a room. The hero clad in a muslin jāmāh, a yellow striped pajāmā, and a cummerbund, is seated on a bed beside the heroine who is dressed in a transparent black oṛhanī and a bodice. His left hand is round her neck, and in his right hand he holds some betel leaves. On the left stand a handmaid with a tray and a cauri-bearer. The heroine has raised her one hand to put out a lamp on the cornice and with the other she holds her oṛhanī. Two female musicians are in her presence; one of whom is playing the tānapūrā.

The following inscription is superscribed on the back: Caturtha Rāga Dīpaka:

Nava jovana nava nāikā, navatā navala suhāgu,

Ita tarunī tanu manu dīyai vasi bh-ayau Dīpaka Rāgu.

Translation:

The fourth Rāga Dīpaka :

"The young heroine with her budding youth, immersed in the affection of her husband, has offered him her soul and body, and therefore Dīpaka Rāga has been subdued by her charm."

Dīpaka. Rājasthānī. Late 18th century. Size 12 " x 8".

Johnson Collection (India Office) Book 36, fol. 18.

The hero is seated on a bed under a canopy, with the mouth-piece of a hukka in his left hand. The heroine, ~~is~~ dressed in profusely embroidered clothes, is getting into the bed.

On the reverse is depicted a tree with many parrots on ~~whose~~ ^{of which} bodies the following inscription is superscribed:

Tīna sakāraṇa so vanyo, sampūraṇa para-māna.

Saba kovida yā vidha kahē Dīpaka Rāga vaṣāna.

Kavitta:

1. Kela kalā me pravīna mahā āga āṅga anāṅga prakāsa kiyo hai
2. Bhā-mina bhavana andhyāre gaī, rati ko ati ānada māna liyo
hai.
3. Bhūṣaṇa ke mani kī ujiyārī tāhā pragaṭī ravi māno viyo hai
4. Dekhata vai piya ko Hari-vallabha Dīpaka ko saku-cāno
hiyo hai.

Translation:

"She is well adept in the art of amorous dalliance, and the amorous desire has manifested itself in her limbs.

The passionate woman went to the house after darkness, her heart full of pleasure at the prospect of amorous sports.

The effulgence of her jewelled ornaments is spreading there, as if the sun had risen in the sky.

Seeing his beloved like this, says Harivallabha,
Dīpaka was abashed in his heart."

She is the Kṛṣṇā-bhisārikā nāyikā who goes to meet
her lover after darkness."

Dīpaka. Rājasthānī, (Tonk, Rajputana). 1760-80.

Size 11" x 8 $\frac{1}{4}$ ". I.M. 44-1911.

The hero and heroine are seated on the terrace with
flames shooting out from their heads. He touches the lamps
arranged in a tray which are held by an attendant. Behind
the couple is a bed covered with a blue sheet. Five candles
stand on the floor.

In the background is depicted a portrait of Taliwar
Khan for whom this painting was executed.

Dīpaka, Jaipur. Tempera painting: gold borders with floral decoration. 19th century. Size 6" x 4 2/10".

B.M. Or. 8838, fol. 3.

Krishna and Rādhā are seated on a chair placed on a terrace. Behind them stand three female attendants with peacock feather fly-whisks. Before them are three female musicians.

The following inscription is superscribed at the top:

Dīpaka Rāga, Savaiyā:

1. Nāgarī nāgara rūpa ujāgara jāmini ke mādhi dṛū virājai
2. Dīpaka joti ujāsa tiyai, karatai sai'i sānga sakhi gana
chājai.
3. Kāma kīlola sākēti vadhāvata bhūṣaṇa āṅga anūpama bhājai
4. Dīpaka Rāga sirai sava rāgani yā vidhi so saji sobha
samājē, 19.

Translation:

"The hero and heroine glowing with their beauty, are shining in the middle of night.

The lady is lighting the lamp with her hand.
Beautiful attendants are around her.

She with her gestures, increases the amorous desires, and valuable and peerless ornaments adorn her body.

Dīpaka Rāga at the head of all rāgas, thus adorned, is shining in the assembly."

Variants: Or. 8839, fol. 8:

1. Rupa, ūjāgara, madhi, dou, virā-jai.
2. Dīpaka, liye, karatai, seī, chājai.
3. Kāmakalā rasa keli vaḍhāvata, anupama, bhrājai.
4. Sabai is missing. Sajī, sobho, samājai.

Add. 26,550, fol. 19.

1. Nāgarā, ūjāgara, kuñjana, kai, madhya, virājai.
2. Dīya kai jyoti, tiya kai, karatai saṅga, saṣī mana sājai.
3. The third line is missing.
4. Rāganī, sō, samājai.

Vasanta (Dīpaka Rāga). Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol.20.

In this picture, the Vasanta festival is depicted. Krishna wearing a jāmah, pītāmbara, a mukuṭa, a dupaṭṭā and a garland of lotus flowers stands with his left hand round the neck of Rādhā, and holding a twig in the other. She has her right hand around Krishna's neck. A caurī-bearer and a handmaid stand behind them. A woman with a flower pot and two female musicians stand before Krishna. Some abīra has been thrown in the air to worship the flower-pot. In the background mango trees and plantain trees are depicted.

The following inscription is superscribed at the top:

Rāgani Basanta, copāī:

1. Sarasa Basanta saṣī suṣa~dāī, riti Basanta ṣelapa bana āī
2. Puriṣa bheṣa dhari kāmīṇi gāvahi, Saṣī saṅga sava saja
bajā~vahi.
3. Varṇa anupa phuli amarāī, guñjahī bhāvara bāsa gahairāī
4. Manda sugandha pavana pāṇi suṣakārī ^ḥ Piya samīpa suṣa
bilasahi nārī.
5. Gāvahi saṣī kokalā bāṇī, catura sabada saṅgitta baṣāṇī.

Dohā:

Gāvata nācata rasa magna, phirata saṅghana bana kuñja,

Piya Dīpaka mana basi karau teḥī Basanta suṣa puñja. 21.

Translation:

"Oh friend! the lovable Vasanta, the giver of joy, has come to play to the forest in the Spring.

Putting on the guise of a man the woman is singing, and the handmaids are playing all kinds of instruments.

The mango grove has blossomed; the flowers have wonderful shades;

The swarm of bees is murmuring over there; and deep fragrance is pervading everywhere.

Mild and fragrant is the breeze, and delightful is the water (of the lake); the woman is sporting with pleasure near her beloved.

A handmaid is singing in cuckoo-like voice, to the ravishing tune of the music.

Immersed in deep joy, singing and dancing, she roves in the deep forest groves;

That Vasanta, the heap of happiness, has captivated the heart of her beloved Dīpaka."

Vasanta (Dīpaka), Jaipur. 19th century. Size 6 1/10" x 4 2/5"

B.M. Or. 8838, fol.32.

Krishna is enjoying the Holī festival within the enclosure of a palace. His right hand is round Rādhā's neck and with the left he is plucking flowers from a flower-vase held by an attendant. Rādhā has two bags (jholīs), of gulāla. On the left are eight female attendants. Also on the right there are six attendants and musicians playing on musical instruments and throwing the gulāla.

The following inscription is superscribed at the top:

Rāga Vasanta Dīpaka kī, savayā:

1. Ritu deṣi Vasanta bhai maya-manta su-āva ke maurini kuñja vilāsī.
2. Kāma kalolahi āyo vasanta dhyāvana kau gunarāsī
3. Citta hulāsa vilāsa hai tāsa gulāla āvira kau khyāla prakāsī
4. Dīpaka Rāga kī Rāginī soi vasata ihā subha nāma saubhāsī

21.

Translation:

"Seeing the advent of ^{the} spring she felt amorous desires.

The grove is shining with the blossoms of the mango tree.

The Spring has come for amorous sports and to worship the Treasure of Virtues (Krishna).

Her mind is full of amorous desires and exultations, and she scatters the gulāla and abīṣa everywhere.

This is the Rāgiṇī of Dīpaka, shining with the auspicious name of Vasanta."

Variants: Or. 8839, fol.19:

1. Atha Vasanta la. Bhaī, su āvake bhorani kuñja vīkāsī.
2. Vaḍhāvana kau ganarāsī
3. Cīta, vīlāsa, Avīra, khāla prakāsī.
4. Dīpaga, Rāganī, soi, Vasantaīhā.

Add. 26,550. fol.21:

1. Āma ke morana, vilāsī.
2. Kilolahī, yāyo, vaḍhai sava ko guna rāsī.
3. Cīta, avīra, kau is missing, ṣayāla.
4. Dīpaga, Rāganī, soi is missing. jo.

Vasanta (Dīpaka). Rājasthānī. Late 18th century. Size $12\frac{3}{4}$ " x 8". Johnson Collection, Book 36, fol. 8.

In this picture is depicted a garden abounding with trees in full blossom. Śrī Krishna stands with a flower in his right hand ^{and} a flute in the left. On either side stand dancing girls, and musicians with various musical instruments; to wit - vīṇā, mṛdaṅga, tānapūrā, tambourines and flute. Some of them also hold flower-pots in their hands. ^{a.} A lotus pond is depicted in the foreground.

On the reverse is depicted a tank with a house in the centre. The inscription is superscribed on enclosure of the tank:

Pūraṇa tana traya vanyo saba mūrachanā Śrī Rāga.

Gāve Rāga Vasanta ko prītahimē baḍa bhāga.

Kabitta:

1. Ulahe nava pallava haī druma ke, vana kī chava yo Rati
Rāja vanāī.
2. Rāte tāhā siṣi-pacha dhare, nava sroṇa rasālakā
mañjurī bhāī.
3. Nīla sarojahute abhirāma lase tana Śyāma kī sobhā suhāī
4. Gāve nacē ju khari Harivallabha Rāga Vasanta kī rīta
banāī.

sari madha dhapa mapa mama dha, dha dha sasasa nidhapa
mapa.

Translation:

"The new sprouts of the trees have made their appearance; thus the Lord of Rati has enhanced the beauty of the forest.

There, he, wearing a peacock feather crest, and his ears adorned with a cluster of the flowers of mango-tree, is enjoying.

There shines the beauty of the body of Syāma, even more charming than the blue lotus.

Harivallabha says that they (musicians) are dancing and singing in honour of Rāga Vasanta."

a. The flower pots are carried about by musicians and dancing women at the feast of Vasanta Pañcamī as an offering to people of rank, from whom they receive presents in return." Bates, Hindi-English Dict. p.160.

Varāḍi (Dīpaka), Rājasthānī, Jaipur. 17th century. Size 10" x 7". B.M. Or. 2821, fol. 22.

The heroine is seated on a bed leaning against a cushion. The hero is seated before her; his attitude betokens amorous dalliance. On either side of the bed stands a handmaid. In the foreground two female musicians are singing to the accompaniment of the tambourine.

The following inscription is superscribed at the top:

Rāgani Bairāḍī, Copāī:

1. Bairāḍī nāgarī piya pyārī, karata vinoda parama rasa bhārī
2. Pañṣi mārata pema upajāyau.
3. Raci nīpaṭa raci caturāī, musakī morī muṣa māna karāī
4. Gñyore vāta hṛdai hū bhāvai naina hāsai muṣa mauna lagāvai
5. Piya samīpa ānandita hārī, makaṭa kāṭāchi hota nahi nyārī

Dohā:

Māna mīṭāvaṇa suṣa karaṇa, harai vithyā Manamatha,

Hamaki musaki rasa basa kīe, virahī melisi hatha. 23.

Translation:

"Varāḍī Rāgiṇī is beloved of her husband; she is cracking jokes full of mirth and jollity.

She produced love by winking her eyes.

She has adorned herself with great skill, and turning her muski she is simulating pride.

The talks in her interest please her heart; her eyes are smiling but her mouth is keeping silence;

The happy woman is near her husband, but she does not desist from knitting her brows.

Amorous desire, the remover of pride and the giver of pleasure, removes the pain.

Laughing and smiling she has enamoured the separated one, who has touched her with his hand."

Varāḍī (Dīpaka), Rājasthānī?. Late 18th century. Size 5½" x 7"

B.M. Stowe, Or. 18. fol. 7.

The hero and heroine are seated on a cot embracing each other. They look rather wistfully at each other. They are shaded by a canopy supported by two poles. In the foreground there are flower beds. On the reverse the following inscription is superscribed in Persian:

Rāginī Barārī.

Varāḍī (Dīpaka), Jaipur. 19th century. Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol. 35.

The hero stands on a terrace with his lefthand passed through the armpit of the heroine. She wears a jāmah, pāijāmā, and a transparent oṛhanī.

The following inscription is superscribed at the top:

Rāga Varārī Dīpagakī, savaiyā:

1. Rūpa bharī rasa rāga bharī kala koka kalāni sau kāma
baḍhāvai.
2. Pītama cāha uroja dharai, karatā sirabhāra kalāgī
caḍhāvai.
3. Bhūṣana ānga umānga bharī, rati kai rasa lāja na antara
āvai.
4. Dīpaka Rāga kī Rāganī saūḍī, Varārī yahai jihi nāma
kahāvai. 23.

Translation:

"Full of youth and amorous desires, she enhances
the love of her husband by the gentle art of koka.

Lovingly the beloved is holding her breasts, and she is arranging his kalagī (an ornament on the turban) with her hands.

Her limbs are adorned with ornaments. Filled with exultations, she does not feel shy in amorous dalliance.

She the Rāgiṇī of Dīpaka has the nomenclature of
Varāḍī."

Variants: Or. 8839, fol. 28:

1. Atha Vairāḍī Rāganī la. Kokalāni.
2. Uroja, kalīgī. sira cāru.
3. Umāṅga, ratī.
4. Soī, yahai jiha is left over. 23.

Add. 26,550, fol. 23.

1. Rupa bhari, rasa raṅga bhari, kokilāna sō.
2. Urō dharai.
3. Bhari, antara is left over.
4. Dīpaga Rāga kī Rāganī, Vairāḍī nāma kahāvai 23.

a. A treatise on erotics by kokkoka.

Kānhaṛā (Dīpaka). Rājasthānī, Jaipur. 17th century.

B.M. Or. 2821, fol. 21.

Srī Krishna stands on the balcony of the palace with a lotus blossom in his right hand and a sword in the left. A shield is dangling from his left shoulder, and there is a dagger in the folds of his cummerbund. Behind him stands a caurī-bearer. On the left, two soldiers stand with one of their hands upraised. In the foreground is an elephant.

The following inscription is superscribed at the top:

Rāgani Kānhaḍau, Copāī:

1. Muriṣa bheṣa kānaḍau ju kīyau, caḍhi ṣarāu ṣaraga kara
līyo.
2. Saṣī ara sāga bheṣa karāvai, ~~ka~~ṣaraga gahai kara bāha
uṭhāvai
3. Alī eka caura sira ḡhārai, bhaī jīti mana madanahī marai.
4. Piya ke viraha syāma rāga bhaī aura sarasaba jīti taba gai
5. Ika kara ḡhāla sura āti bhārī.

Dohā:

Dharai mukaṭa āti jīta kau, piya bala kai abhimāna,

Pāyau rāja supema kau ora na triya samāna. 22.

Translation:

"Kānhaṛā has put on the guise of a man. Standing on a wooden sandal she holds a sword.

A confidante with her has taken up the same guise,
and with a sword in her hand she has upraised her arm.

A second attendant is waving the caurī over her
head. Thus subjugating her mind she has annihilated love.

Due to the separation with her husband, she has
turned dark; and she has conquered everything.

In one of her hands a beautiful shield is shining.

She, being proud of the prowess of her husband,
wears the crown of victory; ^{and} has acquired the kingdom of
love; there is no woman like her. "

Kānhaṛā (Dīpaka), Jaipur, 19th century. Size 6 1/10" x 4 2/5"

Or. 8838, fol. 7.

Srī krishna is seated on a mound with a small knife in his right hand and a sword in the left. Two warriors are seated before him, each with one of his hands raised. In the foreground is an elephant with its trunk lopped off.

The following inscription is superscribed at the top:

Rāga Kanaro Dīpaga kau Savaiyā:

1. Kīratī jyotī ujjārī dharai nṛpa āsana vaiṭho virājata
nīkai.
2. Bhāṭa ṣare vara bhāvata āgō sunai jasa kau haṣāvata
hīkai.
3. Syāma sarīra suvuddhi-kedhira sajai tana bhūṣana bhāvatai
nīkai.
4. Dīpaga Rāga kī Rāganī jāniyai Kanaro mohana haī avanīke.22.

Translation:

"Resplendent with the light of his fame, the King, seated on an āsana, appears to be very charming.

The bards standing before him are recounting the tales of his prowess.

Hearing the story of his fame he is greatly delighted in his heart.

Syāma is the receptacle of skill, on whose person ornaments attain great charm.

Kānhaṛā is known as the Rāgiṇī of Dīpaka, who is the delight of everybody on this earth."

Variants: Or. 8839, fol. 16:

1. Atha k̄ānaro la. Kīratī, joti.
2. Baradāvata, āgai, suna.
3. Suvudhī, rāga is missing, jāniye, mohata.

Add. 26,550, fol. 22.

1. Joti, ujyāri, vyora, nīkai.
2. Varabhāvata, āgai, suni, jasakō.
3. Syāma, sarira suvudhi ke dhira, bhūmata nikai.
4. Jāniyai is missing, hai, kau.

Dhanāsrī (Dīpaka), Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol. 19.

The heroine is seated in a room leaning against a cushion, with a drawing-panel in her left hand and a brush in the right. She has drawn the outline of the portrait of the hero. An attendant is seated before her, and a caurī-bearer stands behind. A horse-man led by a musician with a tānapūrā is depicted in the foreground.

The following inscription is superscribed at the top:

Rāgani Dhanāsarī, Copāī:

1. Dhani dhani dhani Dhanāsarī rāṇī, Vidhinā vudhi kai raci
sāvārī.
2. Jopīya pala bhari pāsi na deṣai, virahani hoī cītra yo
riṣaī.
3. Saṣī saṅga nahi keli suhāī, rahai dhyāna nanana-hū ṭaka
lāgī.
4. Syā-mcihū ranaṣatāvala baiṇī, Īdu badana mṛgasava ke naiṇī
5. Hikai rupa bhuṣana hī sobhā, kāmipī catura kāma kī gobhā.

Dohā:

Dhani vidhinā dhani vudhi bala raci heta hita lāī.

Mānahu murati joti kī, nainau rahī samāya. 20.

Translation:

"Thrice blessed is Rāginī Dhanāśrī; the Creator has created and decorated her with great skill.

If she does not see her husband even for a moment, she, suffering from the pangs of separation, draws a picture in this manner.

Sports with her confidante do not please her. She is always absorbed in meditation and she does not wink her eyes.

She, the moon-faced one and fawn-eyed, is annoyed.

The ornaments have attained lustre on account of her charm. This skilful woman is the sprout of love.

Praise be to the Creator and his creative power, who has produced her with proper consideration.

She, like the image of light, has permeated deeply into the vision."

Dhanāśrī (Dīpaka). Rājasthānī. Late 18th century. Size 8" x 5½". French Collection

The heroine, dressed in a red colī and blue skirt, is drawing a picture on the wooden panel. A maidservant stands behind her waving a piece of cloth to keep away flies. A second handmaid is seated before her with a colourpot. On the right a female tānapūrā-player is seated.

The following inscription is superscribed at the the bottom: Dhanāsarī Rāganī. 23.

Dhanaśrī (Dīpaka), Jaipur. 19th century. Size 6 1/10" x
4 2/5". B.M. Or. 8838, fol.24.

The heroine, seated on a terrace, is drawing a picture on a wooden panel. A handmaid is seated before her with folded hands.

The following inscription is superscribed at the top:

Rāga Dhanāśrī Dīpaka kī, Savāyā.

1. Liṣati hutī jihi sūrati jā madhi kāma jāgyo tihi citra
cahī.
2. Virahī tana china kiyo, sigārana sāga sakhī jini vāṇa gahī
3. Surati lagī tihi dhyāna visūrati a suni āgiya bhīji rahī
4. Dīpaka kī su Dhanāśarī Rāganī nāma para-gaṭa Abhirāma
kahī. 20.

Translation:

"The likeness which she was drawing has produced amorous desire, and therefore she appreciates the picture.

The pangs of separation have emaciated her; and she has seized the arm of her confidante while decorating herself.

Absorbed in his memory she is forgetting her own thoughts, and the tears are wetting her bodice.

'Abhirāma' says that the Rāgiṇī of Dīpaka is known by the name of Dhanāśrī."

Variants, Add. 26,550, fol.20:

1. Huti, tiha, cītrahī.
2. Vraha china tana kiyo, sigārana sāṅga saṣī jīna vāhū gahī
hai,
3. Surati lagi tiya dhyāna visurati āsu si āṅgiyā bhījī rahī
hai.
4. Dīpaga, 20.

Or. 8839, fol. 9.

1. A. Dhanāśrī lakṣaḥ. Huti, surati, hai.
2. Vīraha china tanā kiyo, sigāranā sakhī jīni vahai.
3. Tihī, āsunī, āṅgiyā, bhījī.
4. Dīpaga, nāmakahi; the rest has been left over.

Pūrvī (Dīpaka), Jaipur, 19th century. Size 6 1/10" x 4 2/5"

B.M. Or. 8838, fol. 8.

The scene is laid on a terrace. The heroine, leaning against a cushion stretches herself. Both her hands are interlocked above her head, in *karkaṭa-mudrā*, expressive of amorous desire. An attendant with a bowl in her hands, is seated before her.

The following inscription is superscribed at the top:

Rāga Puravī Dīpaga kī, ~~saraiyā~~.

1. Thāḍhī saṣī ḍhiga cora ḍhurāvai parī vaha-tau virāha duṣa
sānī.
2. Aḡaḡāti jabhāti sadā cita maī anihī piya citahi ānī.
3. Jāti mahā kubhilārā gharī gharī ātapa mājha prasūna sī
jānī.
4. Dīpaga Rāga kī Rāganī Puravī yehī apūrava rūpa vaṣānī. 24.

Translation:

"The handmaid standing close by is waving a caurī, but she is completely overpowered by the pangs of separation.

Bringing the thought of her husband to her heart, she is stretching and yawning.

She belongs to a high caste, and like a flower in the sun she has withered.

Thus is described the peerless beauty of Pūrvī, the Rāginī of Dīpaka."

Variants: Or. 8839, fol. 3.

1. Atha Pūravī Rāganī la. ḍhīga, ḍharāvai, pari, vahato,
sāni.

2. Agahīḍātti, atīhī, piye, hī.

3. Kubhīlāro, ghari ghari, mājha, jāni.

4. Pūravī, apurava, rupa. 24.

Add. 26,550, fol. 24:

1. Ṭhāḍī, saṣi, caura, pari vohoto vira? ika, sāni.

2. Agaḍāti, jabhāti, anahī piyākī cītahī āni.

3. Mahi, kubhalārā, dhari? ghari, ātama prasūta

4. Pūrvī, nāma kahānī, the rest is left over. 24.

Pañcama (Vasanta), Rājasthānī, 18th century. Size $7\frac{1}{2}$ " x $6\frac{1}{2}$ "
Gold border with floral decoration. B.M. Add.26,934 fol.1.

The scene is laid in a garden. The hero and heroine stand on a platform bordered by flower beds. Both hold betel leaves in one of their hands. A caurī-bearer stands behind them. On the right are a group of four male musicians and a danseuse.

On the border above is superscribed in Persian:
Pañcama cahārum rāginī vasanta Rāga , Pañcama the fourth Rāginī of Vasanta.

At the bottom Sītala Dāsa, the name of the artist, is superscribed.

Descriptive verse at the top:

1. Maṇina jaṭita tana bhūṣaṇa virāja māna, vasana vicitra
vara penhe cuni cāru hai.
2. Nācata navīna gaṭi bheda je sā-gītana ke, deṣi kai sughara
hiya ānada apāra hai.
3. Gorī mana bhorī thorī vaisa maha pāna ṣāta, adhara lalāī
sohai āche hiya hāra hai.
4. Pyāre Rānga Lala jūkō sāṅga lai anāṅga vasa pañcamī sī
vāla karai vipina vihāra hai. 1.

Translation:

"His body is adorned with the ornaments inlaid with jewels, and he wears beautiful and selected garments.

Seeing the dancer dancing new steps, well versed

in the intricacies of music, there is immense joy in the heart of the skilful one.

The youthful, artless and fair lady is chewing the betel-leaves; her lips are adorned with a reddish tinge and there is a beautiful necklace dangling on her chest.

Governed with the desire of amorous dalliance, the young woman, appearing like the fifth day of lunation, accompanied by Raṅgalāla, is enjoying in the forest."

Srī Rāga. Jaipur. 17th century. Size 10" x 7".

B.M. Or. 2821, fol.29.

In a room the hero and heroine are seated on the carpet. He wears the usual jāmāh, trousers and turban with a plume, and is holding a rose-flower in his right^{hand}. She is dressed in a colī, skirt, orḥanī etc. Behind them stands the caurī-bearer. On the left a musician with a pointed beard, dressed in a pītām-bara and dupaṭṭā, is playing a vīṇā. Two others are playing^{il-} tanapūrā and cymbals.

The following inscription is superscribed at the top:

Rāga Srī Rāga, copai:

1. Pañcama ora Kāmōda supi, tijī śetamalāra
Srī Srī Rāga Āsāvāri le Pañcama Kedāra.
1. Srī Srī Rāga rāja chavi liye, rāgaḥi sunata rāga ghari
hiyē.
2. Rāga rāga mai sava dina jahi, harama bheda kachu kaho
na jāī.
3. Gāvata Tumvara tāna tarāṅgā, mānahū rambha bhari umaḍi
Gaṅgā.
4. Guṇī āpa guṇa guṇīyana pāvai, tāna pramāna Nārada siṣaravai
5. Sughara sāgīta gīta vidhi jānai manaki rucita rāja mana
mānai.

Dohā:

Sura Gandhāna gati tāna ki, bhāva bheda saba āṅga

Evātai nijī pāīya, Srī Rāga parasāṅga.3/.

Translation:

"Pañcama, Kāmōda, thirdly Śveta Malāra, Asāvarī, and fifthly Kedārā constitute Srī Rāga.

Srī Srī Rāga bearing the kingly dignity listens to the rāgas with great pleasure.

He passes his days in gaiety and music, and the unfathomable mystery of his harem is beyond description.

Tumburu is singing there giving full expression to the currents of tāna, as if the Ganges is overflowing with tumultuous noise.

He himself is a qualified musician, and receives training from the qualified persons; Nārada teaches him the duration of tāna."

Rambha - Tumultuous noise, Hindi Śabda sāgara, p.2876.

Srī Rāga. Rājasthānī. Late 18th century. Size $7\frac{3}{4}$ " x $5\frac{1}{2}$ "
French Collection.

On the left Krishna is seated on a cot wearing a jāmah, a red pāijāmā and a mukuṭa. He holds a flute. The heroine seated before him demands the flute. Behind her stands a handmaid with a bottle.

The following inscription is superscribed at the bottom:

Srī Srī Rāga Puraṣa.

Sri Puraṣa Rāga. Rājasthānī. Late 18th century.
 7 " x $5\frac{1}{2}$ ". French Collection.

In a room, on the left, a couple is seated. The man wears a turban, a jāmah and blue trousers (pāijāmā). His left arm is around the heroine's neck. A caurī-bearer stands behind them. Before them two female musicians are playing ^{on} cymbals and vīṇā. At the bottom, on the left, a third female musician is singing to a tāna-pūrā, and on the right a woman is ascending the stairs with a rose-water sprinkler.

It bears the following inscription at the bottom:

Srī Puraṣa Rāga, 36.

Srī Rāga. Jaipur. 19th century. Gold border with floral decoration. Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol. 6.

Srī Krishna is seated on a Simhāsana with Rādhā. Behind them stands a cauri-bearer. Before them Nārada, and Tumburu with the head of an ass, are playing ^{the} ~~on~~ viṇā and cymbals respectively.

The following inscription is superscribed at the top:

Srī Rāga:

1. Syāma sarīra anūpa vanyo, subha lachiya saṅga sadā-hī
suhāvai.
2. Vaiṭhe hai hema sikhāsana āsana, āgai-hī Nārada
Tuvara gāvai.
3. Phūla ke hārani kīyau sigāra, jarāva jare, tana bhūṣana
bhāvai.
4. Yā vidhi Sri Rāga sobhā va? vaḍhāvata, jāhi, samoda gunī
jana gāva. 25.

Translation:

"Peerless is the beauty of the body of Syāma; and Lakṣmi always adorns his side.

They are seated on a golden Simhāsana, and before them Nārada and Tumburu are singing.

He has decorated himself with the garlands of flowers, and the jewelled ornaments adorn his body.

In this manner Śrī Rāgā is enhancing his splendour,
^{which}
 when the musicians sing with great relish."

Variants: Or. 8839, fol. 23.

1. Ata Śrī Rāgala, Syāma, vano, Lachīya.
2. Vaiṭhī, sigāsana, vajāvai.
3. Phūle, kīyo.
4. Vidhī, sobha, jāhī, gunī, gāvai. 25.

Add. 26,550, fol. 25.

1. Syāma, sarira, sadai.
2. Hai is missing, singāsana, āga, veṇa vajavai.
3. Hārana, kīyo, sīgāra.
4. So bhāva caḍhāvata, gāvai. 25.

Pañcama, Jaipur. 17th century. Size 10" x 7".

B.M. Or. 2821, fol. 30.

On the right, the hero is engaged in amorous dalliance with the heroine, while the caurī-bearer stands behind them. Two musicians are seated outside the room with a saroda and cymbals. A female attendant is offering them some gift from the hero which one of them is receiving.

The following inscription is superscribed at the top:

Pañcama Rāgani, Copai:

1. Bhuvana apūrva seja suhāī, Pañcama piya syō keli karāī.
2. Sobhā-nidhi suṣakāri kāmīṇī, tajai na sāṅga divasa aru
jāmiṇi.
3. Sahaja saheti caurahi dharāhī, deṣī rupa Manamatha jihi
hārahī
4. Sura kaṇṭha guṇī jana gāvahi, tiya nipaṭa catura kara sāja
bajā-vahi.
5. Rijho rāya dāna tihi dehi, Guṇījana harṣavanta kara leī.

Dohā:

Naina magana sarūpa maī, Pañcama deṣi prasāṅga

Samara lajānau deṣi chavi, tāthai bhayau Anāṅga. 32.

Translation:

"Seated on a comfortable bed laid in a room,
Pañcama is engaged in amorous dalliance with her husband.

" That lady, the giver of joy and the repository of charm, does not leave his company by night or day.

An artless handmaid is waving cauri over her, beholding whose beauty even Kāma accepts his defeat.

The musicians are singing in melodious voice, and the extremely clever woman is playing the musical instrument.

The king being gratified is offering them gifts, which the musicians are accepting with great pleasure.

Beholding the amorous sports of Pañcama the eyes are absorbed in her beauty.

Seeing her charm Kāma was put to shame and therefore turned anāṅga (bodiless). "

Pañcama (Śrī Rāga). Jaipur. 19th century. Size 6 1/10" x
4 2/5". B.M. Or. 8838, fol. 9.

The heroine is seated in a room, leaning against a pillow with a female musician on either side. In the background is depicted a mango tree growing on the bank of a lake, and at the bottom a fountain is bubbling.

The following inscription is superscribed at the top:

Rāga Pañcama Śrī Rāgakī, Savayā:

1. Asī hai nāgarī rūpa ujāgarī, nārinihū ke sucita curāvai
2. Nāha sau neha lagāya rahē atihāsa vilāsa sadā sarasāve.
3. Rāga kai rāga mai bhījī rahai, nija āli sāketa dai
vāhara āvai.
4. Pañcama so Sirī Rāga kī Rāganī, jāhi gunī mana bhāi-kai
gāvai. 26.

Translation:

"Such is the lady radiant with beauty, who even steals the hearts of women.

She is deeply in love with her Lord, and she produces mirth and amorous desires.

She is immersed in the pleasures of love, and after making a gesture towards her confidante goes out.

She is Pañcama, the Rāginī of Śrī Rāga ^{which} whom the musicians sing with great relish."

Variants. Or. 8839, fol. 6:

1. Atha Pañcama Rāgala. Aisī, rupa, narinihu.
2. Suneha, lagāi, rahai, sarasāvai.
3. Nīja, vatāvai, vaharī āvai.
4. Sīrī, 26.

Add. 26,550, fol. 26:

1. Aisī, nāgari, rupa, ujāgara, hū, cita, urāvai.
2. Sō, rahe, sarasāvai.
3. Ma, rahī, āli, saketana.
4. Sīrī, bhāya. 26.

Kāmōda (Śrī Rāga), Jaipur. 17th century. Size 10" x 7".

B.M. Or. 2821, fol. 31.

The heroine, dressed in a sārī and oṛhani, the upper part of her body being quite bare, is worshipping the Śiva lingam. In her left hand she holds a rosary, and before her, on the ground, various requisites of pūjā, such as the conch shell, bell, lamp and water jug, are lying. Behind her stands on one leg a hand-maid with a garland. On the left a female musician is playing ^{lu}tānapūrā. On the right there is a room furnished with a bed. Another lady stretches herself on the balcony of the second floor.

In the foreground there is a lotus pond full of lotus blossoms.

The following inscription is superscribed at the top:

Rāgani Kāmōda, copai:

1. Kāmadani ati viraha satāī, hātha jori kari sevā lāī
2. Nadī tīra lai mandara kinhā, tihā āī kai Govīda cinhā.
3. Piya kai dhyāna magana piya māhi, vina piya ora na sughara
kāhi.
4. Mana mai dhyāna sadā yaha dharai, Śrī Rāga mayā mohi
karai.
5. Jaba jaba kāma keli cita āvai, madana anili Sirapāsahi
tāvai.

Dohā:

Abharaṇa seja śīgāra saba, bhaī viyogani bhāma.

Cai hanyaū āga caṭapaṭī, e guṇa kīne kāma. 33.

Translation:

"Kāmoda very much afflicted by the pangs of separation, has brought the requisite of pūjā with folded hands.

The temple is situated on the bank of a river, and arriving there she recognised Govindā.

Absorbed in the thought of her beloved there is nothing in her life without her dear and accomplished husband.

She always cogitates in her mind 'Srī Rāga loves me.'

Whenever she thinks of amorous sports, the passion heats her body from head to foot.

Ornaments, bed, requisites of toilet all are available, but the lady is afflicted by separation.

The desire (of union) has created commotion in her heart; of what use these things are!

- a. The Rāginī is Virahotkanihitānāyikā 'She who expects and yearns for her lover.' Coomaraswāmy, Rājput Painting, I. pp. 43-44.

Kāmōda (Śrī Rāga), Jaipur. 19th century. Size 6 1/10" x 4 2/3"

B.M. Or. 8838, fol.13.

The heroine, dressed in the usual Rājput costume, stands in a forest with a garland in each hand. There is a couchant fawn nearby.

The following inscription is superscribed at the top:

Kumōda Rāganī Śrī Rāga kī, savāyā:

1. Canda-mukhī, cita pīya ^osalāi karai Hari jāpu rahai vana
māhī,
2. Ora kachū na suhāvata, ubhī akeli sahali hū pāsa hai
nāhī.
3. Jovana pūrī sigārahū bhāvai nai samrā ? nācati hai ika
ṭhāhī.
4. Soī kahī Sirī Rāga kī Raginī, nāma kumodanī tāsū kahāī
29.

Translation:

"The lady, with a moon-like face, living in the forest, her heart full of the thought of her husband, is muttering the name of Hari.

Nothing appeases her; she is alone, not even a confidante is near her.

Full of youth she is fond of decorations.....

This is said to be the Rāgiṇī of Śrī Rāga, and her name is Kāmōda. "

Variants, Or. 8839, fol. 20.

1. Atha kumodanī Rāgala candamuṣī, pīye, mājhī.
2. Kachū, ūbhī, sahelīhu.
3. Sīgārahū, samunāvatīhai, īka.
4. Śī Rāga, rāganī, Kamodanī, kahava. 30.

Add. 26,550, fol.30.

1. Candamuṣī, so is missing, lāya karai, Hari sāpura.
2. Akeli, sahalihū, pāsi, nāhi.
3. Pūri, sīgāra, Rāganī, kamodanī, 30.

Asavarī (Sri Rāga), Rāga), Rājasthānī, 17th century.

Size 10" x 7". B.M. Or. 2821, fol.33.

In a forest, under the shade of a tree, the heroine is seated on a bear's skin. She holds a snake in her right hand, and many others have been attracted by her music. A male musician, dressed in a tunic made of various strips of cloth, is playing a snake charmer's pipe (mahuara). In the background are mango trees and in the foreground is a lake full of lotus blossoms.

The following inscription is superscribed at the top:

Rāgani Āsāvāri, caupāī:

1. Āralasa vudhi Āsāvāri Rānī, piya viyoga viraha akulānī.
2. Viraha anila dau hiradai jārī, deha jarāī syāma karī-ḍārī.
3. Kāma-rūpa vividha sāga ṣelai, muṣa bhuvāṅga kara palava
melaī.
4. Mukata-māla ābharāṇa sāgasājai, mora-candra-paṭa kikīnī
rāje.
5. Āsana karyau sīṣari giri jāī, candana virṣa chāha gaharāī

Dohā:

Piya magu cāhata Āsāvāri, caḍhi Maliyācala.

Chāḍi sarpa Srī-saṇḍa taji, rahe deha lapaṭāye jāsa . 35.

Translation:

"Asāvarī Rānī, with āralasal intellect, is very much agitated by the pangs of separation in the absence of her lover.

The flames of the fire of separation have consumed her heart, and having scorched the body have made it black.

Kāma, in his varied guises, is playing with her, and she puts her sprout-like hand in the ^umouth of a serpent.

The pearl necklace shines in the company of other ornaments; and a girdle adorns her peacock feather garment.

She has taken her seat on the summit of a mountain, under the deep shade of a sandal-wood tree.

Asāvarī, ascending on the Malayācala, is wishing the return of her husband, and the serpents leaving the sandal-wood tree are entwining round her body."

Āsavari (Srī Rāga). Jaipur. 19th century. Size 6 1/10" x
4 2/5". B.M. Or. 8838, fol.31.

The heroine, dressed in a leaf-skirt, is seated on a mountain rock playing a snake charmer's pipe. Serpents are attracted by her music. In the foreground a river is depicted with a boy piper seated on its bank.

The following inscription is superscribed at the top:

Rāgani Āsāvarī Srī Rāgākī Savayā:

1. Vaiṭhī Sumera mahādhara ūpara, āvai gunī algojā vajāvai.
2. Saṅga bhujāṅga rahai mana mohī ke citta virāga kachu na
suhāvai
3. Aṅga suvāsa dharai saviḷāsa, rahī vanavāsa-hī mai citalāvai
4. Āsāvarī Srī Rāga kī Rāganī, deṣata citta hūlāsa hvai āvai.27

Translation:

"(She is) seated on the summit of the great mountain Sumeru; the snake charmer comes and plays algojā (small flageolet)

The snake being charmed keeps her company; her mind is detached and nothing appeases her.

She wears luxurious garments, but the bent of mind is towards the life of the forest.

Āsāvari is the Rāgiṇī of Srī, whose appearance brings happiness to mind."

Variants, Or.8839. fol.10:

1. Atha Āsāvari la. āvaiṭho.
3. Hulasa, hvai ā^avi is added after cita.
4. It is left over.

Add. 26,550, fol. 27.

1. Vaiṭhi, ūpari, āva gunī.

The second line is left over.

3. Naṃga, vasāṅga, cittahi lyāvai.

4. Cīta, hulāsa 27.

Kedārā (Srī Rāga). Rājasthāni, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol.34.

An ascetic, dressed in a pītāmbara and a very thin dupaṭṭā, with his hair arranged in a top knot, is seated outside the palace under the shade of a tree. A disciple with a caurī stands behind him. Another man wearing a jāmāh and turban, is seated before him with folded hands. A second man, with a sword and shield in his hand, stands behind him. In the foreground is seated a groom holding the reins of a prancing horse.

The following inscription is superscribed at the top:

Rāgani Kedārau, copai:

1. Piya viyoga virahani Kedārau, joga kai bheṣa sabai āga
dhārā
2. Viraha bhasma lai āṅga caḍhāī, yo muṣa viraha viraha kī
bātakahāī.
3. Jogī jānī sabai kou āvai, biraha bāta syō joga siṣāvai.
4. Rājata sāṅga saḥacarī joganī, tāsyo karata alāpa bivagani
5. Chuṭe cikura udāsani bhārī, jāgata nisā bīti-gaī sārī.

Dohā:

Supī ghuṇī nāda tarāṅgākī, thake nisakara jānu, virahani
ghaṭai Kedāra kau, sukasai hota vihāna 36.

Translation:

"Kedārā has turned virahinī in the absence of her beloved, and she has bedecked her limbs with the accoutrements of yogīs.

She has besmeared her body with the ash of Separation and thus she has discussed the topic of separation from her own mouth.

Taking her to be a yogī everybody approaches her, and she teaches them yoga by her talks on separation.

A yoginī confidante adorns her side, with whom she talks.

Her hair is scattered; she is greatly dejected and she has kept vigil in the night.

Hearing the tremulous melody (of Kedārā) it seems as if the moon is exhausted, but the pangs of separation of Kedāra are not allayed; and easily the day dawns."

Kedārā (Sri Rāga), Rājasthānī. Late 18th century. Size 7½" x 5½". French Collection.

The scene is laid in a forest. The heroine dressed in a shirt, is seated on a bear-skin under a canopy. She is playing a vīṇa. A handmaid waves a piece of cloth over her head. Before the heroine, a man with blue complexion, dressed in jāṅghiā, and holding a peacock feather flywhisk (morachala) is seated. A second man is blowing the fire. On the ground are lying cups and a pitcher. The following inscription is superscribed at the bottom: Kedāro Rāgaṇī. 41.

Kedarā (Sri Rāga). Jaipur. 19th century. Size 6 1/10" x
4 2/5". B.M. Or. 8838, fol.25.

The hero is seated on the roof of a house, situated on the banks of a river. A musician, dressed in a pītāmbara and dupaṭṭā, is playing vīṇā before him. A dozing boatman wearing a dhotī and a turban, both his legs tied by a voga paṭṭa, is seated on a boat in the river.

The following inscription is superscribed at the top:

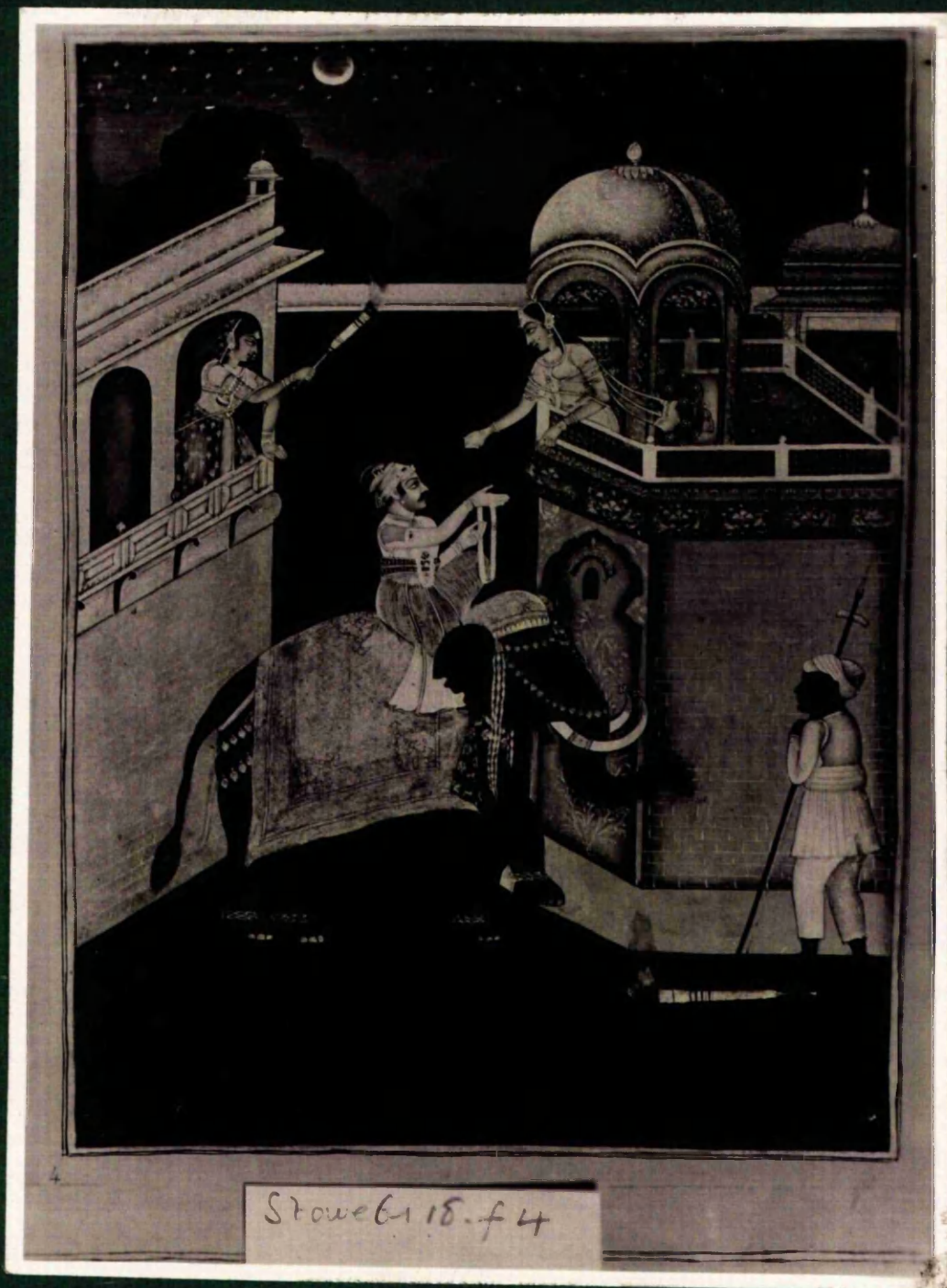
S'ī Rāga kī
Kedāro Rāganī, savaiyā:

1. Ujala āṅga vibhūti dharai, vana mājha vairāga so vāsa kiai
hai.
2. Eka-hī cāla rahai nita sevana, siddhi^a kahāvata riddhi
diyai hai
3. Rājā prajā sava dāsa kahāvata, rāṣata cāha kachu na hiyai
hai.
4. Lāla kahai Sirī Rāga kī Rāginī nāma kedāro prasiddhi liye
hai. 30.

Translation:

"She is dwelling in the forest due to vairāgya (freedom from worldly attachments); her fair body is besmeared with ash.

A solitary disciple is attached to her daily service. She is known as a sage, but she bequeaths prosperity.



Kedāra. Jaipur. 18th Century. B. N.
Stowe, 18. fol. 4.

Kings and subjects are in her service, but has no desire in her heart.

'Lāla' says that the Rāginī of Śrī Rāga, named Kedārā, has thus attained fame."

Variants: Or. 8839, fol.25.

1. Atha kedāro Rāgala, ūjala, kiye.
2. Aika hī celā rahai nitya sevata
Sidha kahāvata ridhī hiye.
3. Sava is extra, hvai āvata, hīye, hai.
4. Kahe, Lāla kahai Megha malārakī Rāganī, prasidhi kahāvai. 34

Add. 26,550: fol. 29

1. Ujala, mājha, varāga, sō, kīyo.
2. Aikahī ava cala raha nita, sava sīdha ka hāvata ridha hiye
hai.
3. Hīye.
4. Śrī Rāga, Rāganī, nāma is missing, prasidhi. 29.

Kedārā (Śrī Rāga). Rājasthānī. 18th century. Size 7" x 5½"

B.M. Stowe, Or. 18, fol. 4.

The hero dressed in the usual Rājput costume is seen riding on an elephant within the enclosure of the palace. On the right, the heroine is offering, from a balcony, presents, while he, in return, is giving her a garland. On the left, from another window a handmaid is showing a torch. To the right is an attendant of the elephant.

The following inscription is superscribed on the back: Kedārā.

Seta-Malāra (Sri Rāga). Rājasthānī. 17th century.

Size 10" x 7". B.M. Or.2821, fol.32.

A very emaciated ascetic is seated on a platform before the palace. His matted locks are falling down his back. An attendant stands behind him with a piece of cloth to whisk the flies. Before the ascetic a musician is playing ^{lu-}tānapūrā. At the bottom, on the left, stands another ascetic dressed in a loose tunic made out of various pieces of cloth sewn together (gūḍaṛa), ^{with} a stick in the right hand and the left raised to bless a man who has fallen at his feet. Behind him stands an attendant dressed in a tiger-skin loin-cloth and duppaṭṭā, with a knap-sack (jholī). To the right, on the staircase leading to the platform, stands a man welcoming the ascetic. A part of a lake is visible on the extreme right.

The following inscription is superscribed at the top:

Rāgani Seta-malāra, copai:

1. Viraha rūpa Mālāra udāsani, puriṣa bheṣa dhari bhai
sīnyāṣaṇī
2. Bhasma āṅga ara kaṭi mṛgachālā, viraha magna mukalita sira
vālā
3. Joga jaṭā jogāsana kiye, sumayita avadhī aghāri liye
4. Bhuṣaṇa bhoga suṣa kachu na suhāvai.

5. Umaḍī ghaṭā cahu disa kārī, vahau nāyaka piya manahū
visārī.

Dohā:

Ika avalā sukumāra tana virahi nava sāsa.

Caina haryau āga caṭa-paṭi, Śrī Rāga kī āsa. 34.

Translation:

"The anchorite Malārī is the very personification of 'Separation'; in the guise of man she has turned a sanyāsinī.

Her body is besmeared with ash, and there is a deer skin on her waist; she is absorbed in (the thought of) separation, her hair is gathered in the shape of a bud.

With matted hair and in ^{an} attitude of yoga, she is thinking about the end of her term (of separation).

The pleasure of ornaments and revelries she does not like.

The gathering of black clouds is surging from all directions, then also the beloved hero ^{has} dispelled her from memory.

The powerless lady, in recent separation, with a delicate body, heaves deep breath.

Restlessness caused by the hope of Śrī Rāga has killed her bodily comfort."

Baṅgālī (Śrī Rāga), Jaipur. 19th century. Size 6 1/10" x
4 2/5". B.M. Or. 8838, fol. 30.

The heroine, dressed in a pītambara, but no colī,
with a gomukhī^{a.} in her right hand, is seated. Before her,
on a simhāsana, is a small śāligrāma. Behind her is a lion
in a cage. In the background is a river flowing through a
mango grove.

The following inscription is superscribed at the
top:

Vaṅgālī Śrī Rāgakī, savayā:

1. Sundari nāri rahai vrahmacāri susevā karai Hari dhyāna
lagāvai.
2. Cita hulāsa vilāsa liyai piya āśaḍharai vanavāsa
suhāvai.
3. Pāsa saṣī mṛdu yona ḍhurāvati, tāsakṣa'cita kau bhau na
pāvai
4. Yā vidhi so Śrī Rāga kī Rāginī, Āgana Vāgālī nāma
kahāvai, 28.

Translation:

"The handsome lady remains a Brahma-cāriṇī, and she
serves Hari attentively.

She with her mind full of happiness and amorous
desire, placing her confidence in her husband, appears
charmingly while dwelling in the forest.

Standing near her, a handmaid is fanning her softly; nobody can fathom the mystery of her mind.

In this manner, says Āṅgana, Baṅgālī, the Rāginī of Śrī Rāga, is known. "

Variants, Or. 8839, fol.33:

1. Atha Vaṅgālī Rāganī la. Sūdari nārī.
2. Citta, liye.
3. Mṛdu pona ḍhurāvati, tasake cita, ko bheva na pāvai.
4. Śrī Rāga kī Rāganī 28.

Add. 26,550, fol.28.

1. Sūdari, raha, dhyāna.
 2. Citta, liye.
 3. Pāsi, madu pauna, tāsake citta, kou na pāvai.
 4. Saū, Śrī Rāga, rāganī, Vaṅgālīna, Āṅgana is missing. 28.
- a. A cloth bag containing a rosary the hand being thrust in counts the beads. Bates, Hindi-English Dictionary, p.180.

Baṅgālī (Śrī Rāga). Rājasthānī. Late 18th century.

Size 7¼" x 5¼". French Collection.

On the left a tiger is seen in a cage. Before him, a man dressed in a pītāmbara, is seated. He is drawing a caste mark on his forehead. Behind him stands a lady with folded hands. Down the steps, on the right, are two water pots on a stool.

Gaurī (Śrī Rāga). Rājasthānī. 18th century. Size $6\frac{1}{2}$ " x $7\frac{1}{2}$ "
Gold border with floral decoration. B.M. Add. 24934 fol.2.

The heroine is playing vīṇa beneath a pavilion. On her right stands an attendant with a peacock feather fly-whisk. Before her two others stand with a betel-box and a goblet (surāhī). In the background is depicted a mango grove. At the top is an inscription in Persian (Cahārum rāginī Śrī Rāga), and at the bottom Girdhārī Lāla, the name of the artist.

The following inscription is also superscribed at the top:

1. Nīlamanī aiso jāko sāvāro salono gāta, sohata Tilotamā
laū suṣamā sohāgarī
2. Manda musakyāti mukha sundara lasata ati, bhāga bharī
Gaurīsī sakala guṇa āgarī
3. Nīra au samīra pānadāna-vālī ālīgana, sevata vividha
bhāti jāni vaḍabhāga rī
4. Parama pravīna rasalīna hvai vajāvai vīna, prītama navīna
Rānga Lāla anurāgarī.

Translation:

"She, the house of beauty, whose dark brown and glossy body is like sapphire, shines like Tilottamā.

The slow smile enhances the splendour of her face; she, the receptacle of all virtues, is as lucky as Gaurī.

The handmaids holding water pot, fan and betel box, are serving her in many ways, taking it to be their good luck.

The young and beloved one says Raṅgaḷāḷa, immersed in great joy, is playing [॥]vīṇā. "

Meghamalāra. Rājasthānī, Jaipur. 17th century. Size 10" x 7". B.M. Or. 2821, fol. 23.

Śrī Krishna is dancing under a Kadamba tree with a vīṇā in his left hand. The heroine (Rādhā) is dancing before him. Two musicians are playing on mṛdaṅga and cymbals behind her. On the right two other musicians are playing the tānapūrā, and cymbals. In the background in the sky overcast with clouds, a swarm of birds is seen flying. In the foreground the usual lake full of lotus blossoms is represented.

The following inscription is superscribed at the top:

Rāga Megha-malāra, dohā:

Gauḍi kakubha aura Gujarī Vaṅgālau Vibhāsa.

Tinahi-mai Megha-malāra nṛpa nṛttata karata vilāsa.

Copaī:

1. Megha-malāra catura nṛpa nīke, nṛttata karata ānanda sahī ke
2. Priti basana kāchaṇi mṛga-ohālā, varaṇa sāvara naina
visālā.
3. Bhuṣaṇa vividhi bhātī āga kiyai vanitā sabai sāja kara
liyai.
4. Ughaṭata sabada tāla tatakārī, bājata upaṅga gahaira
ghuṇī bhārī
5. Atya-ama-varaṇa ghaṭā jhuki-āī, jhamakata cāmakata variṣā
lāī.

Dohā:

Samau suhāvana sarasa riti dampati karata kilola.

Gāvata tānata raṅgalai rāga raṅga rasa vola. 25.

Translation:

"Gauḍī, Kakubhā, Gūjarī, Baṅgālī and Vibhāsa, with them King Megha malāra is dancing and dallying.

Megha-malāra is a good and skilful king, and he is dancing and enjoying in right spirit.

He wears a yellow kāchanī (a cloth worn around the hips passing between the legs and tucked behind) and a deer-skin.

His complexion is dark brown, and his eyes are large.

Putting various ornaments on their bodies, the women stand with all sorts of musical instruments.

To the sound of clapping the songs are sung, and the mṛdāṅga is producing deep notes.

The deep gathering of the elephant-grey clouds is surging in the sky, and it has brought flashes of lightning and pattering rain.

The time is pleasant and charming the weather; the couple is making merry, at times singing full of mirth, the sentimental songs."

Meghamalāra. Jaipur. 19th century. Size 6 1/10" x 4 1/5"
B.M. Or. 8838, fol. 1.

Krishna is dancing with a vīṇā in his left hand.
Two musicians stand on either side. The sky is overcast with clouds.

The following inscription is superscribed at the top:

Rāga Megha-malāra, savayā:

1. Nācata gāvata vīna vajāvata, syāma sarīra su-hāvata joi.
2. Phūla ke hāra sigāra kiyai naraṣai dhana prīti vaḍhāvata
joi.
3. Tala mṛdaṅga liyai rasaraṅga, saṣī sava saṅga lasai
sullabhoī
4. Yā vidhi Megha-malāra kahāvata rāgana mai pahi-cānata koī. 31.

Translation:

" Singing, dancing and playing on vīṇā, the person of Syāma appears charmingly.

Adorned with flower ornaments, he stimulates the love desire of women by his appearance.

All the attendants full of gaiety, with mṛdaṅga and cymbals, appear with him.

In this manner, Meghamalāra, is recognised and sung by everybody. "

Variants; Or. 8839, fol.22:

1. Atha Megha-malāra la. joī.
2. kīye, varaṣai, ghana, prīta, joī
3. Liye, raṅgi, sakhī, jana saṅgī, suṣa joī
4. Ya, ma. 3/.

Add. 26,550, fol.31:

1. Veṇa, vajavta.
2. Singāra, kīyai, prīta, vaḍhavata, joī
3. Liye, sulabhoi.
4. Ma, pahacānata. 3/.

Megha-malāra, Jaipur. 18th Century. Size 9½" x 5½".

Johnson Collection, India Office (Reading Room) fol.17.

Krishna is dancing on a terrace with a full blown lotus in his left hand. On his right two female musicians are playing the vīṇā and cymbals, and on the left the other musicians are playing cymbals, tānapūrā and mṛdaṅga, respectively. In the background, a river with a row of houses situated on its bank, is depicted. The sky is overcast with clouds. In the foreground is a small fountain with golden fish.

Gūjarī (Megha-malāra), Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol.24.

In the palace the heroine is seated on a stool (caukī) with a viṇā. A caurī-bearer stands behind her, while before her a peacock is dancing. On the right two female musicians are playing the tānapūrā and cymbals.

The following inscription is superscribed at the top:

Rāgani Gujarī, Copai:

1. Raca pacī vidhi vudhi racī Gujarī parama sughara cita
ujarī.
2. Agai saṣī īka baina bajāvai, apapa vaiṭhi baina bajāvai
3. Gāna sunahi aura phuhi varṣai, jaba deṣai taba pīya mana
harṣai.
4. Virāṣa eka tihā ati gati sohaī, pañchī sarasa vola mana
mohaī
5. Aisī aura na deṣī nārī prāna-patiki prānapīyārī.

Dohā:

Prīti vasana tana paharī kai vaisī Syāma-kūvāri

Cita liyo cita-cori kai rījhe Megha-malāra. 26.

Translation:

The Creator, taking great pains with his skill, has created ^{it} accomplished and fair-minded Gūjarī.

An attendant is playing viṇā before her. She is herself playing it while seated.

She hears the music when the rain is drizzling.
Whenever she sees her husband^{her} heart is delighted.

A beautiful tree grows ~~there~~ where the melodious songs of the birds captivate the heart.

No such woman as she, the beloved of her husband, is to be seen.

The lady with brown complexion is draped in yellow clothes. Meghamalāra is enamoured of her as she has stolen his heart.

Gūjarī (Meghamalāra), Rājasthānī. 17th century. Size 11" x 7"
B.M. (Prints & Drawings) 1914-4-7-06.

The heroine is seated on a terrace with a vīpā.
Two attendants stand behind her. In the foreground three female musicians are playing ^{on} ~~on~~ tānapūrā, mṛdaṅga and cymbals. In the background the sky is overcast with clouds. A peacock is perched on a tree.

This painting has a very strong resemblance with Or. 2821, fol.24, in the treatment of architecture, drapery, etc. and it is probable they have originated from the same place, possibly Jaipur.

Gūjarī (Megha-malāra), Jaipur. 19th century.

B.M. Or. 8838, fol. 28.

The heroine is seated in a garden under the shade of tree with a vipā.

The following inscription is superscribed at the top:

Gujarī Rāganī Megha kī:

1. Aṅga su-chīna vajāvati vīna mayūra nacai tihi āgai sadāī
2. Pīya-kī sūratī dhyāvati cita maī saṅga saṣī ika vaiṭhī
suhāī.
3. Pāchai ṣarī ika cora dhurāvati āpu sīghā-sana ūpara bhāī
4. Gujarī Megha-malāra kī Rāganī yā vidhi antara-dhyāna maī
āī. 33.

Translation:

"Her limbs are emaciated, she is playing on vīṇā and a peacock is always dancing before her.

She remembers the form of her husband. A charming attendant is seated with her.

Another attendant standing behind her is waving the caurī, and she herself is seated on a simhāsana.

Gūjarī, the Rāginī of Meghamalāra is thus invoked in the mind."

Variants: Or. 8839, fol. 17.

1. Atha Gujarī Rāganī, Vajāvata, jihī sadāhī.
2. Sūratī dhyāvati, saṅgī ṣaṣī ika, vaiṭhi suhāvai.
3. Yika, ḍhurāvai, sīgāsana, ūpari, namaka

Add. 26,550, fol.33:

1. Suchina, vajāvata vepa.
2. Piya kī surati, ma, vaiṭhi taū para bhāi.
3. The third line is left over.
4. Gujarī, ma āī. 33.

Vibhāsa (Megha-malāra), Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol.27.

Srī Krishna shoots an arrow of lotus towards the heroine who rests on a bed lying underneath a canopy. In the foreground a lake full of lotus blossoms is depicted.

The following inscription is superscribed at the top:

Rāgani Vibhāsa, copai:

1. Megha-malāra kāmā gati kinhī, Megha Vibhāsa āṅka bhari
līnhī
2. Pauhaupa dhanuṣa bāna kara liyai, rati saṅgrāma vicārati
hiyai
3. Vaha neha ūra hāthī lagāvai, vadana morī pīya pema bau
pāvai
4. Dou balī-vanta dou jujhakārī, rahe samāna kou nahī hārī
5. Sughara rūpa ekai unihārī, navala triyā pīya jo-bana-bārī

Dohā:

Suṇiyata kathā ju kāmā ki, riti vinoda pada-saṅga.

Sarasa naina kari niraṣiye sarasai sarasahi raṅga, 29.

Translation:

"Megha-malāra has entered the path of love and Megha has embraced Vibhāsa.

Holding the flowered bow and arrow in his hand, he is thinking to fight the battle of love.

He puts his hand on her chest; she turns her face which affords pleasure to the husband.

Both are valiant fighters; both are equally matched and no-one is defeated.

Hearing the tale of love, and the way and means of union, look at them with tender eyes, and by and by your pleasure will be enhanced."

Vibhāsa (Megha-malāra), Rājasthānī. Late 18th century.

Size 7" x 5½". French Collection.

In the palace the heroine sleeps on a cot, while the hero is seated beside her. Outside the room a handmaid sleeps on the floor. In the foreground, to the left, there are two water pots (kalāśas).

The following inscription is superscribed at the bottom:

Bibhāsa Rājāṇī. 34.

Vibhāsa (Megha malāra). Rājasthānī. (Tonk, Rājputānā).

A.D. 1760-1780. Size 11" x 8 " I.M.45-1911

The heroine sleeps on a bed lying on a terrace.

The hero is seated at her feet shooting a cock. Some candles, a betel box and a spittoon are lying about on the floor.

In the background is depicted the portrait of Taliwār Khān, for whom this painting was executed.

Vibhāsa (Megha-malāra), Jaipur. 19th century. Size 6 1/10" x 4 2/5. B.M. Or. 8838, fol.33.

A couple, fully dressed, sleeps on a bed laid on a terrace. Two wine containers and a cup, a betel box, are lying on the floor.

The following inscription is superscribed at the top:

Vibhāsa Megha-kī, savaiyā:

1. Sundari rūpa anūpa, vano, tana nāha tiyā sau bhalai rasa
bhīne
2. Jāgī hai raini bhayo parabhāta, lagyo tihi kāmā kāmāna kau
līnai.
3. Yasaī hulāsa vilāsa kiyāī bharī māna sau soī sabai sukha
dīnai.

4. Yasī Malāra kī Rāyanī bhāsani nāma Vibhāsa hai kautiga
kīnau. 36.

Translation:

"Peerless is the charm of the handsome woman, and the person of the husband is engaged in amorous dalliance with the lady.

Having kept awake for the whole night, the dawn breaks, and then Kāma with a bow struck her.

Therefore, full of exultation she is dallying and often filled with pride, imparts pleasure to everybody.

Such is the sporting and glittering Rāgiṇī of Malāra, known as Vibhāsa."

Variants; Or. 8839, fol.26:

1. Atha Vibhāsa la. ^uSee dari, rupa anupa vanyo, so bhīnī
2. Jāgī ha raini, jagyo jihi kāma kamāna ko līnī
3. Aise, kīyai, soi, sūṣa dīne.
4. Aisī, Vibhāsa sadānī kautiga kīnī. 36.

Add. 26,550, fol.36.

1. Sūdara, rupa, vanyo, tahā, sō, bhāla.
2. Jāgi hai, tiha, kulina.
3. Aise, kīyē, māna so soi savai sugha dīnu.
4. So yaihai, Vibhāri nāma vilāsana kīnu. 36.

Kakubhā (Megha-malāra). Rājasthānī, Jaipur. 17th century.

size 10" x 7". B.M. Or. 2821, fol.26.

The heroine, with a garland in each hand, is playing with peacocks in a garden. On the left a female musician with a tānapūra stands under a tree. In the foreground a lotus-pond is depicted.

The following inscription is superscribed at the top:

Rāgani kakubha, copāī:

1. Kakubha nāgarī viraha satāī, chāḍi sumahala vana-māhai āī
2. Pahaupa aneka virṣa bahu-bhāti, raci sāvāri anupama pātī
3. Vana mahi vandara keli karāhi, saravara eka tihā kamala
phalāhi.
4. Yō phūṇī mora sora vauhalāī, pati mana deha dhyāna visarāī.
5. Kāmala harita na kachu-na sambhārī mana yaha kaṇṭha mile
piya pyārī

Dohā:

Dharata dhyāna mana surati mai, piya dṛga mājha karāra
Vaha basanai jiya kakumbha kai, bharai nahi vrihe. 28.

Translation:

"Lady Kakubhā very much afflicted by the pangs of separation, has come to the forest relinquishing the palace.

Various flowers and trees adorned with wonderful leaves grow there.

The monkeys are sporting in the forest and the lotus-vessels are growing in abundance in a pond.

Listening to the noise of the peacocks, she, absorbed in the memory of her husband, has become oblivious of her body.

The greenery of the Vernal season she does not care; the only thought in her mind is to embrace her beloved.

Putting her body and soul in the thought of her husband; restlessness is reflected in her eyes.

There is only one desire in the mind of Kakubhā that she should not die due to separation."

Kakubhā (Megha malāra). Rājasthānī. 17th century.

Size $9\frac{1}{2}$ " x $7\frac{3}{4}$ ". I.M.

The Rāginī stands in the wilderness with a garland in each of her hands, which the peacocks are pecking on. In the background trees with birds chirping over them are depicted. In the foreground there is a lake full of lotus blossoms and sporting cranes.

Kakubhā (Megha malāra), Rājasthānī. 18th century.

Size $9\frac{1}{2}$ " x 6". Johnson Collection. India Office,

(Reading Room)

The heroine, with a garland in right hand, and a tānapūrā in the left, stands in the wilderness strewn with rocks. Peacocks are attracted by her music. In the background the sky is depicted overcast with clouds. A fort is also to be seen on the extreme right. In the foreground a lake full of lotus buds is represented.

Kakubhā (Meghamalāra), Jaipur. 19th century. Size 6 1/10"
x 4 2/5". B.M. Or. 8838, fol. 27.

A lady is feeding peacocks in a garden.

The following inscription is superscribed at the
top:

Kukubha rāganī, Megha kī, savayā:

1. Kāma sau pūrī lasai ati sundarī āva ke chāha mai thāḍhī
suhāvai
2. Sārī jarī kī virājata ānga-maī āgī vicitra urojani bhāva
3. Bhūṣana ānga jarāva jare gharai morani cita lagāī cugāvai
4. So yaha Meghmalāra kī Rāginī hai kakubhai sunām-a kahā-
vai 35.

Translation:

"The beautiful lady is filled with amorous desire which has enhanced her charm. She appears very charming, standing in the shade of the mango tree.

An embroidered sārī decorates her limbs, and a beautiful bodice adorns her bust.

She wears jewelled ornaments. She is feeding the peacocks with great attention.

This is known as Kakubhā, the Rāginī of Megha-
malāra. "

Malārī (Megha malāra), Jaipur. 19th century. Size 6 1/10" x 4 2/5". B.M. Or. 8838, fol. 22.

An ascetic, dressed in a loin-cloth (laṅgoṭa) is seated in padmāsana.^a A musician with a snake charmer's pipe is seated before him. In the background is a cavern. The following inscription is superscribed at the top:

Rāga Malārī Megha kī:

1. Canda sau ānana sundara rūpa hai ujjala āṅga vibhūti
ramāye
2. Avara chīna kopīna lasai, ika sīsa anūpa jaṭā chiṭa-kāye
3. Bhārī viyoga liyai rahai joga, mai rāga ke rāṅga niḥī
suṣa pāvai
4. Rāga-malāra kī seta Malārika Rāginī hai, yaha nāma
kahāyau 32.

Translation:

"Her face is like the moon; her form is charming, and she has besmeared ash on her fair limbs.

She is adorned by a narrow waist-cloth, and she has a wonderful band of matted hair over her head.

Suffering the pangs of separation, she has taken recourse to yoga, and does not derive pleasure from the amorous dalliance.

Seta Malārī, the Rāginī of Malāra is known by this name."

Variants; Or. 8839, fol.13.

1. Atha Malārī Rāganī la. Sūdara rupa, ūjala, vibhūta,
lagāya. 32.

2. Chaṭakāye.

Sota Malārī, Rāganī hī yo hai.

Add. 26,550. fol.32:

1. Canda so ānana sūdara, ujala, ramayē

2. Kopina, chiṭa kāyē.

3. Liyaī raha, mai, nahī

4. Sera-malārī ka Rāganī, kahāvai.

a. "A certain posture of the Hindu ascetics when absorbed in religious meditation in which they sit with the thighs crossed, one hand resting on the left thigh and the other held up with the thumb upon the heart - the eyes being concentrated on the tip of the nose." Bates, Hindi-English Dict. p.405.

Malārī (Megha-malāra), Rājasthānī (Jaipur), 18th century.

Johnson Collection. India Office (Reading Room) Fol.33.

The heroine dressed in a leaf-skirt is seated on the lotus petals, in a rocky island. She holds a bow and arrow in her hands. The lake abounds in blue and red lotus blossoms. In the background the sky is shown overcast with clouds.

Malārī (Megha-malāra), Rājasthānī. Late 18th century.

Size 12 " x 8". Johnson Collection. Book 36, fol. 3.

India Office.

The heroine, seated on a terrace, beneath a pavilion, is playing on the vīṇā. In the background a river and fields are depicted. The sky is overcast with clouds and the rain is falling.

On the reverse is painted a tree with birds, bearing the following inscription:

Dhaivata ansaru nyāsa graha ṣaḍaga ṛṣabha te hīna

Gāve oḍava pāvasahi, Mallārī paravīna.

1. Dāmini kī duti jīta lai Haravallabha gāta gurai.
2. Vīna laye tiya gāvana ke misa bhāvana kī sudha leta sa-dāī
3. Kokila te kala kamva vanī, nija jovana deṣa ṣarī murajhāī
4. Āsu ḍhare ati dīna bhāī, vidha yā vidha rāga Malārī vanāī

Dhasari mari dhasa sapa mari mari mapa dha mapa dhama
padhasa dhari sadha pama.

Translation:

"Harivallabha says that the fairness of her body has surpassed the brilliance of lightning.

Holding a vīṇā, the lady, under the pretext of singing, always remembers her husband.

Her voice is more melodious than the cuckoo's, and seeing her blooming youth being wasted like this,

Tears are flowing out of her eyes, and she is miserable; thus Brahmā has created Rāgini-Malārī."

Gauḍakari (Megha-malāra), Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol.25.

The heroine is seated on a lotus seat in a garden which abounds in mango, kadamba and plantain trees. Her music to a vīṇā has attracted two fawns. On the left a female musician is playing ^{the} vīṇā beneath a kadamba tree. In the background the sky is depicted overcast with clouds. A temple is also to be seen. In the foreground a lake full of lotus blossoms is depicted.

The following inscription is superscribed at the top:

Rāgani Gauḍakari, copāī:

1. Gauḍakari kāmīṇi sukuvārī, agama piya saneha mana dhāri.
2. Hīta kārana īka āgai baiṭhī, karata vāta janu mana-mai
paiṭhī
3. Saṣī aura īka rivaja bajāvai, ānanda umagi madhura sura
gāvai.
4. Piya āvana ki bāta jabaṣuṇī, tana phulī aura ānadai ghaṇī
5. Basana anupa raṅga liyai, citavata māgu caturai kiyē.

Dohā:

Gauḍa kāmīṇi kāma chavi, pati syō ati anu-kūla.

Piya āyama jiya jānikai tāthai tana kuphula . 27.

Translation:

"The delicate lady Gauḍakari, has a deep and unfathomable love for her husband.

One of her well-wishers, seated before her, is talking as if she has probed the depths of her heart.

Another attendant is playing the rivaja; and overflowing with happiness she is singing in melodious voice,

When she heard the news of the return of her husband, her body was elated with deep pleasure.

She wears clothes of variegated hues, shown to advantage, and waits for the return (of her husband).

Lady Gauḍa, with the beauty of Kāma, is favourably disposed towards her husband.

And hearing the return of her husband, her body is elated. ”

Gauḍa-malāra (Megha-malāra). Jaipur. 19th century.

Size 6 1/10" x 4 2/5". B.M.Or.8838, fol.23.

The heroine is seated on a terrace. Her confidante with a tray of flowers is before her.

The following inscription is superscribed at the top:

Gauḍa-Malāra Megha kī, savaiyā:

1. Pīya sāketa gayo kava-kau tahā āpu gaī na viyoga vaḥhāyo
2. Saṅga sahelikai vaiṭhī phūla guthāvai-ti yāvidhi jāsū
hiyo viramāyo
3. Motina hāra sigāra kiyai nabha chāi rahe ghana cita
calāyo.
4. Goḍa-malāra Malārakī Rāganī nāma yahai abhirāma suhāyo. 34

Translation:

The lover has gone to the trysting place long before, but she did not go there. Thus the pangs of separation are enhanced.

Seated with her attendants she is stringing the flowers; in this way her mind is occupied.

She is adorned with a pearl necklace. Her mind is moved by the gathering of clouds in the sky.

Gauḍa-malāra, the Rāgiṇī of Malāra thus shines forth in this name.

Variants, Or. 8839, fol.27. Atha Goḍa-malāra ragala.

1. Saketa, kavako.
2. Saṅga sahelī ke vīna vajāvati
3. Kīye, chāī, lagāye.
4. Goḍa-malāra sī-rāga kī Raganī nāma 26.

Add. 26,550, fol.34.

1. Pīya kako taha, vaḍhāḍhāyo.
2. Saṅga sahelīkaṭhi veṇavajāvata yā vidhi jasō hiyo
viramāyo.
3. Sīgāra, chāya.
4. Nāma pragaṭa abhirāma kahī. 34.

Baṅgālī (Megha-Malāra), Rājasthānī, Jaipur. 17th century.

Size 10" x 7". B.M. Or. 2821, fol.28.

The heroine is seated on a platform wearing a sārī, orhanī and the usual ornaments. She holds a rosary in her right hand. A handmaid waits upon her. On the left a female musician is playing the tānapūrā. In the foreground is seen a couchant tiger. A temple is depicted in the background.

The following inscription is superscribed at the top:

Rāgani Baṅgālo, copāī:

1. Seta kumaṭha vauhauta ujalāī liye āsapa vaiṭhī mṛgachālā
kiye
2. Siva ko dhyāna rahaim mana māhī, maṭhahi chā vaiṭhī vana
māhi
3. Darṣata vahuta sarupa vanāī, tina para vandara keli karāī
4. Vādala umagi bahuta kara āai, maṭha Siva tala simha ju
baiṭhāye
5. Jākai āgai saravara hoī, jāvica kamala hi pañchī keli
karāī

Dohā:

Vaṅgālo viyo-ganī adhika dhyāna rahata piya māhi

Saṅga na suhāvata saha-carī, piya mila-na kī cāhi. 30.

Translation:

"She with very fair complexion, holding a white kamatha, is seated on a deer-skin for a seat.

The thought of Siva always dwells in her mind. She has quitted the monastery and come to the forest.

The trees have adorned themselves beautifully and the monkeys are sporting on them.

The deep gathering of clouds is surging, and there is a couchant tiger on the floor of Siva's temple.

In front of it there is a pond where, among the lotus blossoms, the birds are sporting.

Baṅgāli, separated from her husband, is absorbed in the thought of her beloved. She does not like the company of her handmaid, her thoughts are centred round the hope to meet her husband. "

Desakāra (Meghamalāra), Rājasthānī, Late 18th century.

Size 12 $\frac{1}{4}$ " x 8". Johnson Collection, Book 36, fol. 5.

The hero and heroine are seated on a terrace in an amorous attitude. A small fountain is bubbling on either side.

On the reverse doves are painted bearing an inscription ^{over} their bodies:

Saḍaga nyāsa aru giraha saba purana sasise āṅga

Prāta Deśakārī kahe mile vairāṭi saṅga.

Kavitta: Prītama ke sātha keli kautuka karati ati kāre
saṭa-kāre kesa bahuta bhārī hai.

Sarada sapūrana sudhā dhare sobhājīta, vadana kī
dīpata so krānta ujjyārī hai.

Āṅga āṅga rājata, āṅga mai, adbhuta kucana so kalasa
kanaka duti hārī hai

Kamala se nena Harabala hī suṣadana mṛdu vena bole tiyā
rāga Desakārī hai.

Saga paga risa saga dhapa dhapa mapa dha saga.

Translation:

"With her long and jet black hair scattered she is absorbed in amorous dalliance.

Surpassing the beauty of the full autumnal moon, the brilliance of her face has bedimmed the glory of moonlight.

Every limb of that amorous lady is glittering, and her wonderful breasts have even surpassed the brilliance of

the golden pitcher.

The lady with lotus-like eyes, and giver of joy, speaking gentle words, says Harvala, is Rāginī Deśakārī."

Desakāra (Megha-malāra). Rājasthānī. Late 18th century.

Size $7\frac{1}{4}$ " x 5". I.M. 292-1914.

Srī Krishna, seated on a raised platform is playing ^{the game of} caupara with Rādhā. In the background is depicted a row of trees.

The following inscriptions in Hindī and Persian are superscribed at the top:

Hindī: Rāginī Desakāra 6.

Persian:

Desakāra (Megha-malāra), Rājasthānī. Late 18th century.

Size $7\frac{1}{4}$ " x $5\frac{1}{2}$ ". French Collection.

In the palace, the hero is seated on a bed tying his turban, one end of which is held by a handmaid. Another maid holds a mirror before him. It is day time as the sun is depicted shining in ^{the} sky.

The following inscription is superscribed at the top:

Rāgana Desakara.

Ṭanka. Rājasthānī. Late 18th century. Size 12 " x 8".

Johnson Collection, Book 36, fol. 2.

The heroine is seated on a bed covered with a bed sheet made of lotus petals. An attendant is fanning while another before her is offering flower garlands. The bed stands on the terrace, opening before the room. On the right an attendant is rubbing sandal on a horsā (around slab of stone). A second stands with a rose water-sprinkler.

Persian: Raginī Ṭanka; time, evening.

Hindī:

Sohe suṛa ṣāḍavate aru sampūrana aṅga, kavigana aise
kahata haī Ṭanka Rāganī raṅga.

Kavita - Sevata haī nalinī dala seja mē sundara maina ke
vāna hanī

Sītala saujana le ali āi kare kare upa-cāra kī rīta ghanī
Graha āiyo piya sudāṣata tīya kabū anu-hāra kī rīta vanī
Ati rūpa anūpa kaho Harvalabha yā vidha rāgani Ṭanka kahī
Sani dhapa magari sasa dhapa ma gagari sa

Translation:

"The beauteous one, pierced by the dart of Kāma, has taken to the bed prepared with lotus petals.

The attendant bringing cooling articles is looking after her in various ways.

Returning to his home ^{he} she saw the sad plight of his beloved.

Harivallabha says that she is the Rāginī Ṭanka,
with her unrivalled beauty."

This is the seventh stage of love-sickness, when
the body is wasted by the fever of love.

The situation is very well described by Vidyāpati:

The fire of sundering from herself devours her body
in its flames....

Today or to-morrow she is like to die, such burning
love she bears.

Refreshing water, lotus leaves upon her bed.

Or Oynement of sandal-paste.

Each and all are flames of fire.....

All night she wends and wakes.

Coomaraswamy, Rājput Painting, p. 50.

Bhūpālī (mogh-ma/5). Rājasthānī. Late 18th century.

Size 12 " x 8". Johnson Collection, Book 36, fol. 1.

The heroine stands on the terrace with her attendants holding betel box, caurī, etc.

The reverse is decorated with a tree with birds perched on it, bearing the following inscription:

Persian: Rāginī Bhūpālī; time evening.

Hindi:

Tīna sa-kāraṇa aṅga raca, muṣa pari-pūraṇa jyoti.

Sānti rasa-hi mē sājha-hī Bhūpālī yo hota.

Campaka te cāra deha bharī ati tiya neha aṅga aṅga kāma
geha, adharana lālī hai.

Kumkuma kī khora ṣula rahī hai kucana para, manda daṣa
lāja rahata ^{malāṅgī} ~~malāṅgī~~ hai.

Sānta rasa māha dharī ati duṣabharī ura āna lāgata
viyoga bāta bhārī hai.

Nena Hara-valabha se indīvarahūte ali sāṅga so-hata yo
Rāganī Bhū-pālī hai.

Thāya: Sasa dha pa gara gapa dha sadha padha sari gari,
sadhari sadha pa sari, gapa dha sadha padha, sadha
dhadha papapa dha.

Translation:

" Her body is more delicate than ^{the} campaka flower
(michelia clompaca). The woman is overflowing with love;

her limbs are the habitat of the God of Love, and there is a reddish tinge on her lips.

The marks of kumkuma on her breasts appear charmingly, and beholding whose slow gait the swan dies of shame.

Absorbed in ^{the} pacific sentiment, she is full of misery, and her heart is greatly moved by separation.

Harivallabha says that Rāgiṇī Bhūpālī, with eyes even more charming than the lotus blossom, appears with her confidante."

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